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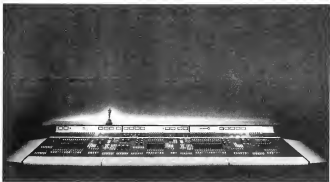
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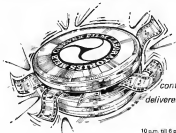
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Richard Lowenstein

DIRECTOR

Richard Lowenstein is one of Australia's youngest and most exciting feature film directors.

After attending the alternative school Brasley Road, Lowenstein enrolled at the Swinburne College School of Film and Television, where he wrote and directed the dramatic short Evictions, winner of the Erwin Rado Award for Best Australian Short Film at the 1989 Melbourne Film Festival.

Strikerbound, Lowenstein's first feature, is, like Evictions, based on the research of his mother, oral historian Wendy Lowenstein.

Lowenstein is interviewed by Scott Murray.

How did "Strikerbound" originate?

My short film Evictions, about the unemployed during the Depression, had felt me with an emotion (ed feeling). It touched on a style that I had a really fulfilled and I wanted another back at it. I also wanted to place more emphasis on characters.

The original material for Evictions was only part of a vast amount of research my mother had done for her various books, including *Worship in the Flow* and *Under the Hood*. They are both oral histories. *Worship* is based on the great Depression in Australia, while *Under the Hood* is similar to *Sons of the Wrecked*.

At this time of making Evictions, I also met Walter and Agnes Doug, and heard them talk of coal mining and unionism in Victoria. I was amazed at the clarity of the recollections of events 50 years ago. And, even though their sheldan had been shown up to be a bit naive, because of the split in the (continued) movement and by what had happened in Russia, they hadn't become demoralized. They still retained this wonderful fighting spirit.

I spent two years on and off talking to the Dongs, and filmed them four times. I also taped interviews with other people, such as

Harry Bell, who was Walter's best friend at the time. I then interviewed mine managers and inspectors, trying to build up the character of the mine manager. I set out to avoid the cliché of the mine manager being the real character was, unfortunately, that cliché.

The film is set in the little town of Korumburra, which is 30 km from the huge coal mines of Wonthaggi. Wonthaggi was a union town and, when Korumburra had the little strike, the mine township of Wonthaggi also went on strike, and 2000 miners and women came to Korumburra to help the 100 miners. Some of this was cut from the film. I would have liked to have done a bit more in depth, showing the support the Korumburra miners got.

At that time, Wonthaggi had one of the highest percentages of Communist Party members in any town of the Western world. It was around 50 or 60 per cent. There was an incredible feeling of strength which hadn't been experienced in places such as Scotland, where if you went on strike you'd be lucky to get any strike relief. You would be just left to starve. In Wonthaggi and, finally, in Korumburra, as soon as the miners went on strike a massive organization would go into action collecting food from all the local shopkeepers. If a shopkeeper didn't



co-operate, the miners would block his business. So there was a lot of benevolence from the townfolk.

At the time of the Wonthaggi strike of 1934, Robert Menzies and the Victorian government were scared that if they aggravated the situation more a republican state would be set up in Wonthaggi. And, if the Wonthaggi miners went on strike, the Victorian Railways wouldn't be able to get any coal and the state of Victoria

would come to a halt. That was one of the unique things about the Wonthaggi area, because of their solidarity and the extent of their membership in the Communist Party and the union, they had great political strength.

The Wonthaggi miners didn't feel the Depression as badly as these in a lot of other areas. There was a strong fighting spirit, as well as a concern with keeping morale up, such as through the community singing seen in the film.

What appealed to me initially about *Waste's* story was the political situation and the air of irresponsibility. Waste has a marvellous depiction of working at a coal mine on the coast, near Kelcanda. The workers, who posted the steps of coal from the end face to the open, would each day check out what the weather was like. And, if it was a bright sunny day, they would look out over the ocean and see the fish jumping, look down at the dark hole of the pit and then back at the sea. The windmill blades would then slowly go up/down as a signal to the miners below, who would cheer and leave the pit. It was time to go fishing.

In the film you don't get that sense of the miners being so close to nature. There is reference to Waste being quite happy, but you don't see any evidence of it. . . .

That is true. There are a lot of moments I tried to include in the film but I decided that I shouldn't use them. They happened in towns other than Koroisakura, and I felt I should keep the focus there.

Early on in the scripting, I had made up my mind to stick to reality rather than dramatise it too much. I wanted to recreate the truth as Waste and Agnes saw it. And the story of the whalers, though wonderful, would have confused the matter somewhat.

Did you use the interviews with the Dags at the beginning and end to reinforce the fact that the film is from the Dags' point of view?

Yes. It was vital to drive home the fact that it was reality. I had a rule — "This is all based on actual events" — but I wasn't sure how much impact it would have by itself.

The parishioners were there also to bring it into a contemporary perspective, to try to make it relevant to a contemporary society. Ideologically, everybody can give something from its message. I didn't want it to be dismissed as another 'period' film. I wanted it to be a statement of impact. I was borrowing a few faces, people such as Peter Weir and Ken Loach.

Waste's style is something which appealed to me, and the first draft of the film was very much in Cukor's style, almost like a news crew walking through. But that was ruled down a bit. There are still a few bits in there, with people looking at the camera, but I would have liked to incorporate it later in more overt style. I was in such a mood while we were shooting it, so you can probably imagine. Next time it will be better.

In the film you show union solidarity to be humanist and caring, rather than philosophical. Although there is one shot of Liana's works resting on a red flag, the

impetus to action is not from books. . . .

Oh yes! It wasn't through the teachings of Marx that, say, Agnes felt compelled to act, it had just become apparent that solidarity was the only alternative. She was in a situation where she was comparing communally her experience of solidarity with that of working under the Presbyterian church and the Salvation Army. Even though she had a very high regard for these people, I became obvious to her but what they were doing was ineffective.

The film shows the start of her transition from a conservative background to militancy. In later years, she joined the Communist Party and stood for the Senate.

In your treatment of submissiveness you have avoided the stereotyped view adopted by many filmmakers. You don't hold back from the union violence, some of which is quite shocking. . . .

One of my pet hates is films and television in general, which romanticise the trade union movement. It is one of the biggest myths that can be put across. There are a few films like that which have come out from England and there is also one our own 'Invisible', *Waterfront*. They are all well-meaning, but they tend to view the union as a mass of workers who couldn't get their shit together if they tried, and who are forged into a fighting force by a dynamic leader. But from up close, and from what Waste told me, that just isn't true. The solidarity came from the rank and

file. And, in the case of the waterfront workers in the late 1920s and '30s, it was the union leadership that was in a niche. The same with the Miners' Union.

Of course, it wasn't all a rose-colored garden. As with all unions, there were diverse elements and whereas the official Marxist and union line was to be understanding of scabs, those were those who just wanted to have the shit out of them.

How do you think your film aligns to the problem of scabs?

It is a biased position and very sympathetic. But the film does show more diverse ways of dealing with scabs than a normal labor movement film would. That was one of the things which interested me particularly: how the Miners' Union had the funds to pay the scabs to leave town.

In *Kororakura*, scabs were turned partly badly by the miners, but in *Waste's* it was absurd of it to be a scab. That is something which, perhaps, doesn't come across in the film all that well. When the miners find the *Wendy* scab, they jump on him. To be a scab in *Waste's* was the biggest crime you could commit. You might as well go your throat.

The people who were scabbing in *Kororakura* in the Southern Mine were from Melbourne or were farmers. They were in pretty poor conditions. A few of them were immigrants, who had become scabs mainly because of language problems and their inability to know what they were doing.

Another thing about which I

wanted to put in a bit more, but which got lost somewhere, was that there was quite a large number of Indian and Yugoslav in the mine. They weren't all Scottish and English miners. There was a large core of very different, left-wing Indians. But they weren't intellectual Indians, they were working class. That is another thing audiences have been misled about.

The role of the police is particularly interesting in that they were called on to oppress members of their own class. But, with the exception of two scenes, such as the one in which the miners hide from the police behind the fence, it is a dilemma not really explored in the film. . . .

We had a problem there: we couldn't afford any proper actors. However, I think that through the character of the antagonist (Anthony Hawkins) you see a little of the position the police had been put in. They saw themselves as being sandwiched between the management and the workers. They had grown up with the miners and yet were being told what to do by the directors of the mine. I think that comes across.

Yes, but hinted at rather than explored. The only other moment is when Hawkins makes a genuinely sympathetic comment, and Waste snags him up. It turns out a bit against Waste. . . .

Oh yes, that is another element. The film, as I have said, is from Waste's point of view. It



Locked out: miner miner *Wendy Song* (Chris Hayward) tries to get the part of the Southern Mine. Richard Lowenstein is *Stratford*.



Cheney (top), first executive member of the Industrial Union of Marine Officers. Above: Betty David (bottom) in *Schickelwand*.

was the more sincere for it. But I did see other people in the town of Worthington, and they said, "Oh, Willie wasn't the angel he's made out to be, you know. There was a dark side to him, too." I tried to show that. It wasn't all idealism.

Willie couldn't relate to the seaport's position, and Cheney was just so perfect that way because that is similar to Cheney's character anyway, to do those sorts of things.

One of the interesting things about dismantling the police was that it wasn't the chief of their shoplifting the workers, but the police and some members of the government were very worried about the threat of a workers' revolution in Australia. The communists and the unions thought it was a certainty. So the police tried to keep these unions apart. They knew that if there was a serious upheaval, the people who were now the workers would soon become the bosses. So a lot of people, especially those in higher echelons of society, played both sides.

The police had all these weapons apart from involving the people (they had known all their lives). They were also aware of the involvement of organizations such as the Labor Party. That could have been stronger in the film, too. One thing Agnes said was that the only way for her to go was with the Left-wing unions because the Labor Party was not an alternative — a bit like now.

Financing

How did you get the production together and finance yourself with producers?

When I was writing the first script, I conceived the film as a 50-minute, 16 mm, dramatized documentary. I wanted to make a film with my own people, with those who had worked on *Evelyn*. At best, I thought I would be able to raise a \$100,000 grant from the Australian Film Commission. I didn't want to go to a big-name producer and say, "Hey mate, do this film for me."

It is typically Swisshouse to use one's friends . . .

Yes, it is very Swisshouse. In fact, there was a huge proportion of both post and premen Swisshouse people on the crew — something like 70 per cent.

I really like the way *Evelyn* evolved. It didn't happen with an auteur director saying, "I want to do this way." It happened with a group of people putting together and throwing ideas around. I wanted to deplete this notion because I knew it could work very well. Of course, it can get out of hand if it turns into hippie filmmaking, where you sit around talking about such and so for about an hour.

We had a camera operator, Paul Elliot, who is an amazing filmmaker in his own right, and he constantly suggested what, in his opinion, was the best way to do things. He was a director of photography. There was constant feedback the whole time.

At one stage, didn't you want taking the collaboration even further with regard to salaries and investment?

It was very important to me that all the investors feel involved. I tried to bring the investment level down to \$1000 to the cast and crew could invest in the film, and work in a conventional way. We achieved it in a certain degree but not nearly as much as I had hoped.

At the time, we had the prospectus sample with the tax laws and we just didn't have the \$50,000 to do a prospectus. Our original budget was \$600,000 and how were lawyers taking an hour to spend \$50,000 on a prospectus. So what we ended up doing, and a lot of credit goes to Miranda Blum (joint producer) for figuring this out with her brother, a lawyer, was to set up a limited partnership. Every investor then became a partner in the company. But we couldn't have more than 20 investors, which destroyed my view of all the crew and cast investing in the film. If you have 20 investors on a budget of \$600,000, that means \$30,000 each.

That was when the whole communal idea started to be compromised. It was clearly inferior because it turned out that someone like Andrew de Groot ended up working for 12 weeks, at 80 hours a week, and earning only \$100 a week, plus a percentage in the film. That was percentage in a percentage of the production company's profit and he will be lucky if he ever sees anything.

With the camera crew, I felt that everyone's input would be and

should be the same. Every person in my camera crew was a qualified operator and I felt it was ludicrous that the camera operator should be on \$100 less than the camera operator, who is on \$100 less than the director of photography. So we agreed on a set rate for everyone. This helped break down crew hierarchy.

I had this wonderful idea of working The Maccs. Early on, I was trying to get a project together at the moment in a worker way, and they are doing it properly. Unfortunately, we compromised.

What was the final budget on the film and did you feel restricted by it?

The final budget was \$750,000. So, it was a low budget film, but this didn't mean it had to look low-budget, it didn't have to be a *Mise of Misere*.

I didn't really feel restricted by the budget, but it was annoying that while we were trying to get people in Worthington for nothing as to lead as props for free, back in Melbourne there was people sitting back with a brokerage fee of \$25,000 or whatever. There was no enormous amount of discussion from everyone on the film and people were working for next to nothing.

The final crunch came in the middle of the film when Agnes' dignity, which had turned a bit of a blind eye to us using local extras.

Continued on p. 281

L. AGNES AND ANDREW'S Equity Action Unit of Australia.



Representation of mine management and police: the manager (David Kennedy) and a police officer (Terry Wilkerson) in *Schickelwand*.

Andrew de Groot

DIRECTOR OF PHOTOGRAPHY

*On the strength of one feature alone, Andrew de Groot has been acclaimed as one of Australia's finest directors of photography. His dramatic use of low light levels, and his sensitive use of the advantages and disadvantages of Super 16, on which *Strikeland* was shot, suggests a courageous, new approach to feature film photography.*

*Lake Lawrenson, de Groot is a graduate of the Swinburne School of Film and Television, where he shot several short films, including *Lawrenson's Function*.*

De Groot is interviewed by Scott Murray.

What was the look you tried to achieve in "Strikeland"?

It was a natural look as opposed to the manipulated lighting look of dream and melodrama, where the main audience attention is on the characters in *Strikeland*. *Warne and Agnes* Doug could have been portrayed as lovers by using dramatic devices, but that would have been a misrepresentation. They were important people, of course, involved in the struggle. The attention was geared for action, and Agnes and Warne became the catalysts for that action, that revolt.

Even though *Strikeland* is the story of a particular stratum strike, that story has happened many times, through various industrial revolutions and action. A lot of people who have been involved in workers' struggles would recognize that story and be able to relate to it.

Consequently, I wanted to present quite an ordinary feel for Warne and Agnes. I didn't want them to stand out above the rest, anyone that what was illustrated by their actions. I thought the best way to do that was to find a style half-way between documentary and drama. It isn't totally naturalistic. You can see that in the sequence where the old miner hits the classic vision of the oppressed-

ness of the mining life: the coal seam caves in on him and you can see his hands struggling up through the rubble.

Of course, a lot of the mining scenes are covered in a documentary style to make the audience aware of the appalling working conditions in the mine. To have dramatized the situation would have changed what it was actually like.

One of the horrible aspects of being in a mine then was that you could only see what little your candle flame illuminated for you. If you put something down beside you and you couldn't remember where, there was no way you could see it, even if it were only three feet away.

Did you use any artificial light in the mine?

Only in the opening mine sequences. I knew I couldn't start the film with 24 minutes of darkness, so I used just enough electricity to help the audience get an idea of the geography of the space the miners worked in. Once that had been established, I used low light and just went for drama. I lost the walls altogether. And, during the climax of the story, when the miners burn down themselves in the mine, I just went with the natural light of the outside flames.



What stock did you use in the mine?

We used 7291, the prototype, high-speed stock from Kodak. That has since been replaced with the official high-speed stock, 7294. The new stock is 320 ASA, whereas that was rated at 250 ASA. We actually rated it at about 800 ASA to help shoot with candle illumination, which only has the strength of about a dozen candles. On that rating, the color is

retained and you don't get a nice skin tone at all. It is very gritty and meaty.

Similarly, when we were shooting the mine interiors, I pushed the normal, 100 ASA stock one stop to make it up a bit.

Were you concerned about the grain, particularly in the under-ground sequences?

No. The blacks may black and the grays in the skin tone only,

which is fine for the look we wanted. We didn't need to have grain in the exterior shots of the movie, but we introduced that intentionally to help match the movie moments.

The main problem was matching the grain, which is almost impossible if you are going for naturalistic lighting. Unless you control well within all the different light levels, you cannot match the grain. And if you are going to do that, you might as well light it all up to a higher level and forget about grain. That would be easier — but, with *Stalker*, less appropriate.

You started talking about "naturalistic" and now you are using the word "gritty". Are they necessarily the same?

I am talking only about the mise en scene, which was as gritty as you can imagine in the scenes in the town. I went for a more natural look, as opposed to naturalistic. With those elements, I worked out what was happening naturally there did my best to get that on film. Occasionally, I reflected light in under the odd awning if it was too dark, but generally I just played with the intensity of available light. The bright sunlight might equal 100 watts, whereas under a awning it might be only 30 watts of light. So you choose an exposure which gives the best condition of the natural effect.

On your location in the Dodel house, you often go for an exposure which is pretty much that of an exterior seen through a window. That means the inside of the house is very dark. That is a dramatic approach rather than naturalistic...

Naturalistic lighting does have dramatic implications in it. You are just imitating certain elements of natural light. So I was often happy to shoot people in silhouette (if I thought the particular moment in the drama didn't call for seeing the exact expression on their faces). It was more a general atmos-



Under the inevitable natural as opposed to naturalistic lighting. *Stieklund*

phere of what it was like to live in houses directly controlled by the miners' working situation.

Moment could only afford little houses with little windows and very cheap electrical lighting. One light bulb gave far less light than it does today. At night, you had to work right next to the light.

That is why I often used real electric household lights as opposed to movie lights. They give that real impression of coming up to where the light is. And when you walk away from the light source, the light falls away quickly and you find there is none in the corner. Today, that is not the case because electric (household) works differently. They get more even across the wall these days.

Do you ever get negative reactions from actors about the low light levels?

Yes. Some actors don't like it at all. One actor, Rob Stein, used to talk to me after rushes about how he felt it was unfair not to light people's faces. I discussed the various reasons why I had done it, reasons related directly to interpreting the story. Rob felt *Stalker* was a film about characters

and their differences. I felt it was the story of a struggle, not of particular individuals.

It is almost a literary device when you don't light actors' faces. If you can see their silhouettes and you can hear them, and you know the situation they are in, then you can see those elements to feed a more concerned, particular expression in the audience's mind, rather than just an actual expression to the camera.

With *Stalker*, the audience has to be able to identify far more with the characters than they would in a film with horses. You don't have to imagine yourself as being a particularly daring or energetic character. You can see yourself being Wajir or Agnes, or one of the other miners or wives. You can relate to them, even if you don't wish to be like them. That's part of the politics behind the story, so one is more special than another.

Agnes, of course, does go through a character transformation and her character shows the audience how she can go from a state of conservative acceptance to one of defiance. In that way, Agnes' shift in loyalty is classic in storytelling, which is why she is

photographed in a more conventional manner. You do focus on her, on her eyes.

Particularly in the church during the interesting of the two songs. That is one of the few points of insistent close-ups in the film...

Yes, and also the scene of Agnes at the police station. That is a very conventional scene, in all respects. The lighting is very Hollywood-style, very artificial. It concentrates on the intensity of Agnes' feelings, and how she will no longer tolerate that oppressive status. You can see the conflict of loyalties at work there.

You have talked about your lighting style. What about lenses? Did you set yourself any restrictions?

Stieklund doesn't have a strong concept in lens consistency. That was for practical rather than artistic reasons. We were dealing with very low light levels and they gave you terrible depth of field. Using wide-angle lenses helped us out of a lot of these situations. We would occasionally use the 9.5 mm, which is ultra wide, but usually it was the 12 mm or 16 mm.

To contrast that and to make the use of wide-angle lenses look a deliberate style, rather than the practical consideration it was, we also used extremely long lenses. 300 mm and 600 mm. Often the 600 mm shots are cut directly with 12 mm shots.

Part of the lens concept was to keep a documentary feel. The main lens operator, Paul Ellet, and the second unit operators, Dave Kinn and Steve McDonald, all have great documentary experience. This was premeditated coming to the movie because we were to cover actors in an investigative, "documentary" manner. Paul noted this behavior with dramatic framing as well.

Also, because the film is often edited as a montage of conscious events, the least consistent way's as important as if the story were presented chronologically. By moving from location to location, the lens cutting and lighting consistency weren't as important as usual.

Super 16

Why did you use Super 16 rather than 35 mm?

It was easy. We had to work in a real mine, and a 35 mm camera would have been too cumbersome. We would never have been able to carry out our concept of taking the audience down into a mine and making them feel they were rubbing shoulders with the miners. We would have had to distance ourselves from the action.

Continued on p. 267



Carlisle (left) and the mine. *Stieklund*

Dean Gawan Gethin Creagh Richard Lowenstein

SOUND

The soundtrack of Strikebound has been praised as one of the most exciting and innovative since the Australian feature film revival in the early 1970s. The sound recorder and sound editor was Dean Gawan, the sound mixer Gethin Creagh. With director Richard Lowenstein, they are interviewed by filmmaker Pat Fick.



Director Richard Lowenstein, sound recorder Dean Gawan and mixer Gethin Creagh

What was the original concept for the soundtrack?

Richard: I felt it should be a fairly industrial soundtrack, on a wider and more complex scale than most films. It needed thinking through very carefully so that the sound worked with the images and the dramatics of the film.

We always thought that there would be no music, and that the sound would have to fulfil that role. For example, in *Mad Max 2* all the dramatic points are punctuated by huge synthetic bursts and I am pretty sure that a musical score like that wouldn't have worked on *Strikebound*. We had to think of ways in which the soundtrack could heighten the dramatic points.

We thought Dean was pretty early. Given the delays in starting production, we had been asking to him for about six months. So he had a fair amount of time to look at the script and think about the sound. Because he was doing both sound recording and sound editing, Dean was like a sound designer.

Dean: I wanted to do the film for two reasons: because of the story, and because Richard and I have similar taste in music. I had thought about the sound a lot, but it was very much from a musical point of view.

Richard: We tried to structure the film as rhythmics. There was the speech sound and there was the music, which we saw as added effects. We were very influenced by others on the crew and by what we were playing on location, which was a very rhythmical type of soundtrack, a lot of drums and things like that. I think this felt like one of the guys we worked with on the soundtrack, Greg Penning, the percussionist from *Humans and Cattle*. He gave us a lot of ideas about actual sounds. We spent a bit of time working out how we were going to fill in for the lack of conventional music.

A question which is often put to me is, "Who did the music?" We have to explain that we used the sound effects as music. And the quality of Decca's *Attila* song just blended in. We knew the sort

of feel we wanted. Throughout the editing and the track layout, I was trying to bring it down to something specific, trying to put it down to what I wanted. I was trying a few composers out and talking to a few people and it was always, "No, it's not right." We tried working with a Funklight but that wasn't right. We ended up coming back to something basically very simple.

Goldie, when did you get involved with "Strikethrough"?

Goldie: My first contact was when I saw a rough cut on video at Colorfilm. I loved it straight away, it had a nice documentary feel. When the fine cut finally arrived, it had evolved a lot more. It was much more musical and richer.

Did you understand the feel that they wanted to get across?

Goldie: It seemed that my two points were really the undergirded scenes as rock one and two. I ran through what Dean had selected and I was obvious how it should come from that. You had to listen to the choice of effects, rhythms and machines, and how they had been juxtaposed. Then you understood that the rest of it had to be like that, weaving in and out of the dialogue.

Dean: Richard kept stressing that he wanted the sound to be arrhythmic, like anti-rhythmic. Richard and I saw the film as more and more in any other terms. People think there's a flick of a switch whereas it's a process that starts from the shoot.

What difference does it make when you are shooting in Dolby Stereo?

Richard: It actually involves a lot more location time because you have to cater for movement, for the sound going from left to right or back to front.

Dean: The crew was huge. Everyone was really concerned about the sound. They saw this film as sound and vision, not just pictures.

Richard: We wanted real scenes, not just stereo music and stereo sound. And to do that we needed proper shooting and editing time. That we had a very tight budget and people who didn't understand what we were talking about.

Teddy: you can talk to a producer and they understand what you are talking about because stereo is all the rage. But one and a half years ago, they looked at you as if you were a freak. They thought we were just walking. I was getting it from everyone — producers, film visionists — and it was just ignorance, basically. The worse people who said, "What are you talking about? The investors won't pay for that", are now saying, "Great, I wish you had spent more money on stereo."



While we were mixing I learned what the system was capable of. Knowing what we could have done with more money was so frustrating.

Are you generally happy with it?

Richard: Well, 50 per cent.

What would you do differently?

Richard: Do it all again! We would have a longer shooting schedule, not only for directing the film, but also to record things properly, and have more realistic editing and mixing time.

In terms of the sound, is there anything specific you would change?

Dean: I would like to add more sharp scenes and increase the dynamics between the lead and the soft bits. We never had a chance during the mix to sit down for half an hour and think about what we were doing. I think you should mix a film twice.

Goldie: I would slightly compress the dialogue if I had another go. You would be able to turn the level up more and then the effects would come through.

Dean: But because the crew was so far, we recorded great dialogue.

Goldie: It is really clear. It is as if it were recorded in a studio.

How much post-synching did you do?



Top: Brian and Agnes watch material and the past of new Brian John Williams. **Bottom:** Brian and Agnes watch material and the past of new Brian John Williams. **Right:** Brian and Agnes watch material and the past of new Brian John Williams.

Richard: The only post-synching we had to do was to change names for legal reasons. We had inadvertently used the name of a real street manager.

To Dean's credit, he kept reminding us during the shoot, while my head was in the clouds, that speech sound was important and that there shouldn't be any post-synching.

Dean: The Strikethrough situation was unusual in that we did

things differently to the way I had been taught.

Although I had no idea that we would get as complex as we did, it was always being made in my head, thinking, "Well, I need that." The crew was great; they would ask, "Why are you doing that?" and I kept making me think I couldn't put anything over on anybody, not that I wanted to. But because that was the first

Continued on p. 28

Picture Preview

Robbery Under Arms



Above: Ben Marston (Sam Neill) and his wife Mary (Liz Atkinson). Below: Captain Searight (Sam Neill) and Ben Marston (Ed Devereux)

They are colonial boys, not yet wild, but soon to be. He is the renegade of a noble English family with a taste for fine wine, other men's wives and a talent for robbery under arms. The boys, Dick and his younger brother Ben, are Ben Marston's, an Englishman transported to New South Wales and with a legacy of big game acres to remind him. Set free before his wife Mary gave birth to the boys, Ben cannot forget his past and won't change his outlaw ways.

Based on the novel by Rolf Boldrewood, *Robbery Under Arms* is both a theatrical film and a television mini-series. Budgeted at \$7.5 million, this South Australian Film Corporation production is the fifth film version of the novel.

Robbery Under Arms is directed by Ken Hannam and Donald Crombie, from a screenplay by Tony Martin and Graeme Keirland, for producer Jack Blair. The director of photography is Ernest Clark, the sound recorder Lloyd Corrick and the editor Andrew Prowse. It stars Sam Neill, Steven Vidler, Christopher Cunniffe, Liz Atkinson, Deborah Cuthbert, Stuart Littlejohn, Tony Lewis, Ed Devereux, Jane Menelaus, Robert Grubb and David Brodbent.

Opposite page: Searight (from top left), Ben Marston (Christopher Cunniffe), Searight and Dick, Searight's father Marston (Sam Neill), Dick and Mary Marston (Liz Atkinson). Below: Captain Searight (Sam Neill) and Ben Marston (Ed Devereux).







Wim Wenders

AN AMERICAN SAGA

Rod Bishop and Tom Ryan

Wim Wenders has made 11 features and four shorts in 14 years. Although his films have been critically acclaimed, they have not received the wide exposure of other West German filmmakers—only four of Wenders' previous features have been commercially screened in Australia. But *Paris, Texas* is about to change all that.

Joining forces with leading American playwright Sam Shepard, Wenders gives *Paris, Texas* an emotional depth only hinted at in his previous films. But *Paris, Texas* is also a superbly condensed resummary of Wenders' road movie trilogy (*Alice in the Cities*, 1973; *Wrong Movement*, 1974; *Kings of the Road*, 1976), held together by the collective "misanthropism" shown in his choice of casts and locations (*The American Friend*, 1977; *Lightning Over Water*, 1980; *The State of Things*, 1982).

Residing in New York City since 1979, Wenders made *Paris, Texas* in a German-French co-production on a budget of \$2 million with a cast including Harry Dean Stanton, Nastassja Kinski and Dean Stockwell, with photography by Bobby Mueller and a soundtrack from Ry Cooder.

Paris, Texas won the Palme d'Or at the Cannes Film Festival last May.

Paris, Texas opens with a figure in a desert. A man is slightly crossing the Mexican border, a man who refuses to talk, a man with the past etched into his face.

A doctor (Herb Ritts) looks through the man's wallet and finds the name and address of Walt (Dean Stockwell), the man's brother, now a resident of Los Angeles.

The man who refuses to speak is Travis (Harry Dean Stanton), who disappeared four years ago, at age 17, with his wife, Jane (Nastassja

Kinski). Their son, Hunter (Hanno Karger), now eight years old, was left on Walt's doorstep four years ago. With his wife, Anna (Avraha Chomov), Walt has given Hunter a home.

In Los Angeles, Travis begins to talk—but not about the past. First, he must learn to talk to his son and then he must look for Jane. She is somewhere in Houston.

Travis and Hunter find her working in a 'peep show', where men on one side of a one-way glass window talk with 'factory' women on the other. With the glass between them, Jane and Travis begin to talk—about their past, their love for each other and the violence that killed it.

When I worked with Joe Chasin, he said a really interesting thing about this whole concept of storytelling. He said, 'At the turn of the century, storytelling was a real thing that people did. Telling their lives is a way of doing things—honoring, making and ending—on really means something in their lives, and maybe now we're in a time where that doesn't fit very much. They demand something new, other kinds of concepts—maybe the story line is so rich mentally, unlike those times, that from which you don't reach out into any more, because everything's so fragmented and broken.'

It's funny now, because Hollywood wants to try to make it work. And I think it's just following me and many, this idea of a literary story adapted to film. The way the script for *Paris, Texas* was actually conceived was around by accident. Once we got halfway through, we just never started thinking in terms of 'What is a genre?'

Sam Shepard, 1984



Jane (Nastassja Kinski) and her son Hunter (Hunter Karger) in the French-German movie. The family moved and happy as if in a dream. Paris, Texas

As always, I find myself playing how I personally feel. All this material is very close to me, all of this whole situation. I have a son I've never seen. So there's just much acting involved in it. Really, all my feelings about watercooler children, Nastassja, having a brother... It's a big life, it's the way of my life we're talking about here. Parents just from these sad and good women will pick parts that will coincide with what they are made. I'm trying to work like a document here.

Harry Dean Stanton, 1984

1 Dean Stanton has been adapted and acted from interviews with Sam Shepard and Harry Dean Stanton included in the German material distributed by Random



Top: *Paris, Texas* (Stockwell, somewhere near the Mexican border, with his brother Travis (Harrison Ford) standing) is man in a world of melancholy, of lost love and his (Harrison Ford) brother. Above: *Paris, Texas* (Sherry Street) with her (Harrison Ford) brother. Bottom: *Paris, Texas* (Sherry Street) with her (Harrison Ford) brother. All a general view of (Harrison Ford) work anywhere, and (Harrison Ford) work anywhere. Paris, Texas

Paris, Texas, born from the imagery of Jean Shepherd's *Motel Chronicles*, is both a story and a reflection on a story. In one sense, it would be appropriate to see its characters and the lives they inhabit as the crowning of some weary country and western song. Indeed, Wenders' film strangely evokes that reference point. The understated scenes it constructs are full of the pain of loss and loneliness, all directed in a veritable sea of heartbreak, and set to a soundtrack of Roy Cocker's country chords. But, beyond that perspective, the film becomes a meditation on places and on life itself, and on the people who pass through them.

A way gives characters for whom one can come to care in their suffering and searching, but it also gives a sense of them as elements in a story which has been told and retold thousands of times. They are trapped within that story just as they are trapped within the confines of their culture.

Shot by Robby Müller, the film is visually no less than extraordinary, apart from its stylistic conventions, those of its images constantly use the details of landscapes and cities to convey information about the lives of its characters. Travis emerges from the town, empty desert near the Mexican border, alone, agonized, threatening, far from, the roadways is an antithesis, "A landscape to nowhere" returned to civilization, to the construction of

man, his consequence a journey that takes him unconsciously towards his past and his future, leading him to rediscover the roadways, a route that stretches out behind and ahead, a cobweb that measures the boundaries of his life and that returns him where he came. And, around him, the film's world is full of images of order, of sadness and of illusion, during the form of life of its inhabitants.

Like the film's viewer, striving to understand, to survive, the mystery of Travis' past, Travis is also constantly evoked as an enigma. As the Los Angeles film, he survives the within panorama across which airplanes seem to spray like hot souls. In his brother's living-room, he reveals a domestic paradise as he watches the home movie of a family, united and happy as if in a dream, and a wife, "in a galaxy far, far away." Then, later, in the claustrophobic pop-show booth, he watches her again, this time through the screen-like frame of the one-way glass. And he carries with him the photograph of the lot he has purchased in Paris, Texas, the sign of an ultimate, irrefragable agency, an image of the place where he believes he was conceived.

Given the knowledge of the film's production history—even during the shoot, the latter parts of the story had not been worked out—the imagery of Travis' quest comes to embody a search that directly implicates the filmmaker

as well as the characters within the film. That imagery, combined with the film's obsessive focus on the past, not only leads one towards Travis' personal history but also conveys a vision of American culture, a reflection on "the state of things".

In this context, the U.S. can be identified in two ways. It is there in a series of images at once obscure and beautiful, history and inventiveness: the giant edifices beneath the freeway network, the neon stereotypes, the unbelievable concrete wonder-world of the Houston drive-in bank, the immense billboards that hover above the streets, the pop-show club whose exterior is decorated by a painting of the Statue of Liberty, the highway billboards that dominate the urban world. . . . And it is there in the way the characters perceive and pursue their lives in relation to their history, in the way in which they attempt to grasp their reality.

There is a wonderful operation, using through a glass darkly. Everywhere, even this, is inevitably mirrored. Even you. You can't reach it back and forth. You put on reflections. If you try to grasp happiness itself your fingers will meet glass. It's hopeless.

Douglas Sirk, 1971¹

Then the happy ending comes to something typically American: it completely undermines him who not considers that the American spectator, above all others, must not know that he can be a failure in his existence, in love, in his struggle with himself. So when to it in the dark world of the unknown, suddenly flanked on both sides by stars about whose which states in blood red "EXIT", then it happens there is such a conspiracy not for the characters with whom he identifies in a film. He needs to cut far down and for himself from all these pressing problems. How acceptable, how successfully and such ambiguity is the happy ending.

Douglas Sirk, 1973²

In their mutual concern with the glimmering surfaces of American culture, with a physical environment that dwells the individual and individualizes any sense of the possibility of independent power, and with themselves at the point of loneliness, there appear to be strong resonances between Wenders' preoccupations as they emerge in *Paris, Texas* and the melodramas about American life made by Douglas Sirk. Sirk preceded Wenders in the U.S. by about 35 years and has not made a film there since 1959, but a time would seem that the filmmaker is a different way, Wenders has taken up the legacy left by Sirk.

It is a question of sensibility and style. Wenders, through *Paris, Texas* in particular, reveals both a desire to use and question traditional narrative structures and an ability to harness a humanist impulse against a sense of irony. Just as Sirk worked at transforming the fatal endings of popular films in such a way that the failures themselves came to be accepted as symptoms of social despair, so too does Wenders in *Paris, Texas*. The imagery of cinema and cinematic proposed in the first Sirk comment above, about his last film in Hollywood, *Intimacy* of Life (1959), could almost have provided a thematic framework for *Paris, Texas* generally, and especially for the remarkable scenes where a tragic and estranged wife, Jane, meet on opposite sides of the pop-show window/scene.

1. In: *Wendy Douglas 20th Century and Warner, London 1971*, p. 110.

2. In: *The Happy Ending: An Interview with Douglas Sirk*, *Baltimore: Johns Hopkins University Press*, 1975 (trans. by Virginia Lockwood Smith).

Rod Bishop and Tom Ryan talk with Wim Wenders about *Paris, Texas*, *Ry Cooder*, *Dwaine Eddy*, *Jean-Luc Godard* and his new film on Japanese director *Yasujiro Ozu*.

There are similarities between Travis (Harry Dean Stanton) in *"Paris, Texas"* and Philip Winter (Hoffler Vogelbein) in *"Alice in the City"*, although Travis is a more extreme personality. Were you and Sam Shepard conscious of this as you developed the screenplay?

No. I realized the new film would involve a man who rediscovers his young son and embarks on a journey with him. So I told Sam I would like him to use Alice to prevent me repeating something I had done in the past. We watched *Alice* together and found there was an odd problem: the whole universe of *Paris* was quite different. I didn't think about Alice again until I saw the rushes and was struck by the visual similarity between Hunter (Hunter Carson) and Alice (Yella Rottländer).

There is a powerful use of architectural images in your *"American" films*, in particular *"Alice in the City"*, and *"The State of Things"*. There are also recurring motifs, trains, roads, mirrors, maps. You use them to create "grids" around your characters, but in *"Paris, Texas"* Travis just walks across these "grids." He doesn't follow the routes expected of a normal person...

Travis is on a voyage of rediscovery, of both himself and his country. This was the starting point for *Paris, Texas*: a man who had to start from scratch and reclaim everything. He wouldn't talk at the beginning of the film and would be like a child who must be re-introduced to American civilization: to its roads, its cars, its mirrors. He has to be reintroduced to social behavior and become the adult person who needs both his son and his wife—the two people he left behind years ago. That was the original architecture of the movie.

At the end of *"Paris, Texas"*, the husband and wife are reunited, not in a very tragically sequenced, recent version of the personal violence that destroyed their relationship. But during these conversations the man decides not to continue to be with his family. What was your motivation for this?

At the point when Travis says, "I'm gonna go find her", and Hunter replies, "I want to come with you", Travis still hopes there is going to be a family. I think it is only much later that Travis understands there won't be such a

resolution. When he meets Jane again, the first thing that happens is that he gets angry and jealous. You can see how he became violent four years before. He scarily goes off the handle. You can imagine, and can see how amazing, how he is likely to repeat what happened before. So when he talks to her a second time, he tells her the whole story, but, in so doing, tells it to himself for the first time. That's the way I see it. He tells her something that is not repeatable. He tells it in the past and, through telling it, it becomes the past. He goes through an erosion of that common past which will enable her to free herself from that past, free herself into accepting her son there now. At the same time, he talks himself out of any possibility of reuniting his family. He knows it and that is why he leaves.

Did you ever consider ending it with the family being reconstructed?

Yes, we always did. Sam was always in favor of an ending where Hunter and Travis would leave together, and Ric Carson, who came in at a certain point and helped us very much in the story line, was also in favor of that. KK is the most American of the three of us. He always said, "You have to have a family." He couldn't imagine anything else.

The actors were also in favor of it, especially Harry Dean Stanton, who was very much for an ending where the three of them would be together. He fought the hardest for it and he almost refused to shoot the ending we used. He couldn't believe what I was asking him to do. But then again, Harry as his own life has never achieved this family. He will always be Travis.

Did Stanton want you to create an ideal for him?

Yes, he wanted to be his own ideal. I finally explained to him that he was going to be his hero, not by being the hero he wanted to be, but by making the hero out of making who he really was. I think he finally, reluctantly, realized he would be bigger by not keeping the

family. But reconstructing the family was always a hope, and I did shoot another ending to the movie with Jane and Hunter together after their reunion, alone without Travis, but having filmed themselves in *Super 8* film. The movie was going to end as Travis looking at the *Super 8* film that showed Hunter and Jane being together, therefore implying they were ready to get in touch with him again. But we cut that out.

I've often think whatever you want about the ending. You can always imagine that, after some time, they find Travis, or Travis finds them, and they are ready to accept him. But, first of all, the movie ends with Travis' exit, because to me that is the most important, the most truthful and the most demanding conclusion.



Above: Jane and Travis in the "junk show." There was a fear for the week it took to shoot these scenes. We almost couldn't handle it. Below: in *Los Angeles*, Wenders establishes a relationship with his son Hunter. Travis is "a man who had to start from scratch and reclaim everything." *Paris, Texas*.





Shine in the pop-show limo: a fantasy woman in a dream world. Paris, Texas

The notion of the family in American society is still the stuff everybody holds up. It is as though the whole country had one single idea, which was The Family. As a general rule, it doesn't work anywhere, and I mean anywhere. Maybe one out of a hundred families actually works, but it is still the central idea of the whole country. It is almost schizophrenic. I know the way the movie ends is painful, and I had to fight myself so well. I don't want to make a final statement about families and I don't think that all the fathers have to leave now. But the ending does me things that way as it makes people emotionally conscious of what they would like to have, at what they still desire. I think that is more important. A lot of people I know, who have children, were devastated by the movie and they felt they had done something wrong in their life.

In Sam Shepard's play "True West", his dialogue is very different. In the sense that there is a sub-text behind or underneath what the characters are saying to each other. But at the end of "Paris, Texas" the dialogue between Jane and Travis are astonishingly direct and honest. One

feels the pain, not so much at the break-up of the family, but in the moment of the confrontation between them...

Both Sam and I wanted to go further than either of us have gone in our work before. Sam went further with his last play, *Foot for Love*, the one after *True West*, and I went further than ever before in *The State of Things*. Sam and I both wanted to explore a relationship between a man and a woman. Sam had actually written three scenes without really being the pop-show. The pop-show turned out to have incredible potential. And the non-way glass we used was the real McCoy. The reality of the nation and the reality of the pop-show environment was very powerful and added much to the written scenes.

There are two big scenes with Jane and Travis, and both scenes were like one-act plays, very powerful to read. Harry Dean and Norman both brought more to the situation than you can easily expect or dreamt from an actor. There was Harry Dean, with his whole life, and his whole biography, it was as if he had walked his whole life for the very scene that contained everything he had

missed, and everything he had wanted to achieve in his life. And Norman was pregnant at the time, with her first child, and at the same time, getting over a separation. In a way, it was almost too much for me. The two of them, with everything they offered and the scene writing as well as it was, added to the powerful dimension of this entire movie. It was like there was a fever for the work it took to shoot those scenes. We almost couldn't handle it.

"Paris, Texas" was the culmination of your concern with form and with characters; the film could almost be remembered as a search for a story and you clearly come to run about what happens in Travis, Jane and Hunter. Do you see this film as the first time you have managed to bring it together?

Yes. And after *The State of Things*, which was entirely concerned with the form of movies and story-telling as a language, I really didn't have two choices. This film was some sort of a dead end. You can only find out so much about your own profession and then it comes to the point where it really has to have something to do with life or some other reality. The

State of Things was so much about movies and filmmaking, and so little about the people involved. At the end of *The State of Things*, I really didn't have any choice. I had to let both characters because I really couldn't go on like that. I could not possibly go on inventing the language, the form and the conditions of filmmaking.

After *The State of Things*, I said to Sam, "I really want to make a movie with you, but I don't want to refer at any point to other films, to the cinema, to story-telling, to anything you or I have seen before. I want to make this film as if cinema didn't exist, as if we had never seen a movie. We have to tell the story of Travis as if there were no literature." It was the same approach with Kathy Miller, the cameraman. We had made seven films together with *The American Friend*, but since then we hadn't been able to work with each other. When Kathy came, two weeks before the shooting, and we wanted to start as usual by thinking and talking with me about the look and the style of the movie, I said, "Kathy, no. We won't have any of this. We are not going to discuss the style of this movie. We don't know anything about this movie. We will go into the first day of

shooting and we won't have anything. We won't make any mistakes and we won't have the style of the movie until we start shooting it." So, each day we tried to be in the position of shooting it from scratch. We came up with something that we'd never done before.

Is the press kit for "Paris, Texas" your answer to Godard's music and how well it fits many of Bobby Miller's songs. Some of the establishing shots in the film remind one of American 'new realist' painting and, given Ry Cooder's ability to confuse many viewers of American folk music into a single musical form, I wondered whether the explained the connection between Miller and Cooder's work?

That is true. I don't know any other musician who has that sense of scholarly dedication to the history of the music with which he is involved.

Is Cooder still unrecognized and underpaid in the U.S.?

I think so. He has given up playing live or touring. His soundtracks have been his preference for the past two years, and his records have been rather unsuccessful. I saw him a year ago playing in a little club in the Valley, after he had met Deane Eddy in Las Vegas. Deane Eddy hadn't played for 12 or 15 years. He had disappeared and was living in Las Vegas, so Ry convinced him to come out of his back-out and play. Ry played with him and his original band, and it was an amazing event, absolutely incredible, but of course on a very small scale.

Deane Eddy is credited on the soundtrack for "Streets of Fire" ...



On the set of "Win Wenders' *Chambre 666*. From *Wenders* (clockwise from left): *Wenders*, *Wenders*, and *Wim Wenders*.

I think that resulted from the concert in the Valley. Ry has an incredible concert for musicians as people. What he has done for Chicago music, Mexican music and Hawaiian music is really something, or for groups such as the Golden Gate Quartet, which had disappeared before Ry brought them back into the public eye. He is really more like a ... How would you call it?

Conductor?

Yes, more like a one-man conservatory than a rock musician.

Can you say something about the film on Coo on which you have been working?

I hope you are not going to expect too much because it is not a film about Coo. It is more an occasion of what I started two years ago with an idea of making films in the form of a "journal." *Reverse Angle* was one of these films. I went to Tokyo with the cameraman, Ed Luchessa, who shot *Lightning over Water*, and the two of us shot the film. It was a journal about how I saw Tokyo, and the tapes I took from Coo's movies. I have two very long interviews with two people who both worked on each and every one of Coo's films from the beginning of his career: Chicha Riva, who acted in all of them except one, and cameraman Vladimir Arnshtam, who worked on all of Coo's films, first as an assistant and then in the cameraman. Arnshtam demonstrated Coo's shooting technique for us and we found the actual camera they used for Arnshtam Arnshtam. He brought me the tripod that Coo used and designed himself, and designed the way Coo used it. But it is not really a scholarly movie about Coo. It is more like a journal.

Do you plan to continue making these 16 mm films?

Definitely.

How do you see them in relation to your other work?

I see it a little bit like a cure. The fictional movies are taking longer and longer. In the beginning, a year was enough time to make a film. Now, two years is just enough. Sometimes it takes a lot longer. *Paris, Texas* took two years. You put so much time on story, music, etc. before, it takes so

much energy out of you to believe in that one story from beginning to end.

The idea behind the 16 mm films is to be confronted with a certain reality when you have a camera and nothing else, no framework, no story, nothing to help you. You learn again how much a movie depends on the underlying, subconscious reality which you try to forget if you are involved with a fiction film for a long period, especially if you work in Hollywood. It should be the law that some of the people in Hollywood have to go out and make a film that way. It should be in their contract.

You spoke earlier about having reached a dead-end with the process of filmmaking in "The State of Things." Have you decided not to push up like Jean-Luc Godard and the kinds of films that he is making?

It is really empty when he had to go through the way his fictional films started to disintegrate and the way you realize he didn't have the strength to go on, to disintegrate the way, or whatever it took then, to tell one story. You can say the opposite of that as well, that he didn't believe in it any more. But I really think that is a question of strength and that he is really the first one, the only one who has lived it all, who showed what happens when your whole life becomes story-telling. He made some incredible choices.

Do you think Godard has been a cure for cinema?

Yes. In a way. But at what price? *



Atkinson (left) and Wenders and Ry Cooder (right) in *Win Wenders' "Chambre 666"*. The film is now out of circulation. I could not possibly be as demanding the language, the form and the conditions of filmmaking.

NICARAGUA

David Bradbury's new documentary, *Nicaragua no pasaran*, opens in most capital cities during mid- to late-1984. It is his third major work, following *Frontline* (1979) and *Public Enemy Number One* (1980). As with the earlier two, it was edited by Stewart Young.

Release of *Nicaragua no pasaran* follows limited showings of *Nicaragua* — a Special Report, with journalist John Priger and directed by Alan Lowery, which was screened at the Sydney and Melbourne Film Festivals. Made for television, it has yet to find a buyer here.

Lowery's film is an angry denunciation of American policy towards its poor Central American neighbours, a picture of evil versus good.

The tone of Bradbury's work is more one of debate than outrage. It includes criticism of the Sandinista government alongside coverage of its achievements, a history of the

Somoza dictatorship that was toppled by the 1979 revolution and the impact of American-backed rebel attacks along the country's border with Honduras. The attempt to be even-handed notwithstanding, *Nicaragua no pasaran* is firmly pro-Sandinista. Much of the comment is provided by cabinet member Tomas Borge.

The project that became *Nicaragua no pasaran* (the slogan "they shall not pass" was used by anti-fascists in the Spanish Civil War) began with Bradbury's plan to look at Panama through the eyes of novelist Graham Greene. Bradbury met with the author a couple of times but the project did not progress much further. Greene suggested a film on Nicaragua and Bradbury elicited the involvement of expatriate Bianca Jagger. That film was all set to go when things came unstuck. Barbara Alysén talked with Bradbury about that and what happened afterwards.



NO PASARAN

I arrived in New York in February 1963, with my own due to fly in a week later. Bianca said she was definitely still interested. We treated the success of the film from the forty-fifth level of her borrowed apartment on the upper east side of New York. But, the day before we were due to go, she finally said that she wouldn't be involved in the film because it would be for rights an ordinary rights form giving me total editorial control. She wanted no long editorial control of her image in the film and that was a bummer. I wasn't prepared to buy into it. I had brooded both tenderly and in co-production deal on the same grounds, to maintain my integrity as an independent filmmaker.

So, we went down to Nicaragua without Bianca and I made her a loan as to what we were going to do. It was quite a trying situation for the first 10 weeks because I was looking for a central character to hold the film together. I knew whom I wanted — Tomas Borge — but getting to him and securing his agreement took 10 weeks of pursuit.

In the meantime, I was trying to keep the crew and myself happy by shooting little bits and pieces, such as the Pope's visit and rallies training.

Didn't you consider holding off for a while after Bianca Jagger withdrew?

By the time Bianca said she wasn't prepared to be involved, the crew had already arrived. It was too late to send them back home. Also, I wanted to go in Nicaragua for the Pope's visit. I felt it would be a dramatic contrast — and I wasn't disappointed.

Presumably you researched this film more thoroughly than the earlier two...

I did, but this time I had the limitation of not speaking the language. It was frustrating not knowing whether I was getting the right stuff on film, hearing words

such as "imperialist" constantly creeping into the conversation and worrying that it might be just another anti-imperialist rant, knowing that people in our societies won't buy straight-out diatribes like this.

I was in Nicaragua 12 months before we shot the film, looking at the various issues that would be involved. Again, though, this film has been made very much in the sitting room with Stewart Young.

What opinion did you form about Nicaragua while you were there?

I felt a bit sceptical about what I would find in Nicaragua, but seeing it I was very excited. I felt it was a genuinely popular revolution, one that went across all classes and was made for the poor, rather than a seizure of power by a group of cynical politicians or military men.

It does sound very much as though you made this film out of conviction, whereas you made the last two because they were good ones...

I made the Barthes film (*Public Enemy Number One*) out of conviction. He had had years of bad press and I wanted to tell his story. I found both with Ned Davis (the subject of *Franklin*) and Wilfrid Bruchan that the problem with having heroes is that when you get close to them you discover that, like all human beings, they have first of all S.O.B. I made the films about them in much out of admiration as I did the one, although this film is more the result of commitment to a particular cause.

Did you also have a feeling of wanting to set the record straight both times?

Well, yes, but for a world audience, rather than just an American one. In fact, it was made more particularly for European and American audiences because I think the U.S. government is deliberately keeping people in the dark about the character and style of the Nicaraguan revolution. That was it can contrast to put forward its policy that the country is hell-bent on exporting com-



Tomas Borge, the only surviving founder of the Sandinista party, the FSLN, and now Minister of the Interior. David Barthes's *Nicaragua* is picture.

munist revolution to all of Central America and that the U.S., therefore, has the right to crush Nicaragua.

How did you select Tomas Borge as the film's central character?

I felt this is a lot of ways he symbolized what the revolution is about: the commitment and passion to follow through the revolution no matter the price. Also, he was the only survivor of the FSLN (Sandinista movement), and there was a quality about him which appealed to me.

I first met Tomas during my research trip in 1962. The posters you had cancelled the Easter holiday week before—it issued no message. It wanted everyone out at work or somewhere where they could easily crush their rifles and take to the streets if they were invaded. It was a hard thing to do because the holiday is sacrosanct. Borge turned up at a halling to explain the decision and there was something about him: the way he pulled up with his knowledge of bodyguards, the way this little guy seemed by checking everyone over, including myself. Then he gave a surprising speech and, I suppose in a combination of my being fascinated by heroes, I decided he would be a good character to use in the film.

Afterwards I learnt his story: that he had spent six years in American jails, that he had been tortured, that his wife had been murdered and that he had experienced his revolutionary peak right through to the end. I felt I had a good subject to pursue.

How much were you allowed to film?

One of the frustrations was that we had only limited access to Tomas, partly for security reasons, partly because he is a very busy man.

As Minister for the Interior in charge of the police and their security, he couldn't allow us to film as they do the work, as I had wanted to do. So the film isn't a total portrait of a revolutionary, it is a combination of a story of a revolution and a revolutionary. I was my own film to be a study which explores the very style.

Were these restrictions on filming in general?

No, we could go anywhere we wanted to. Obviously, we couldn't just walk on to any house because the country is in a state of siege, but other than that there was no problem. We got our press passes and a letter from the FSLN so we were making a

Operation, under direction: Yoko Ono, director: David Barthes, producer: David Barthes, director: David Barthes, producer: David Barthes, director: David Barthes, producer: David Barthes.

film for Australia, and the latter seemed to work like clockwork whenever we showed it.

What about your 'talent'? Were you able to choose the people you spoke to?

Yes. It was much less restrictive than in Vietnam where you have an official interpreter and guide, and you are watched over 24 hours a day. We could come and go as we pleased. We weren't told we couldn't do this or we had to speak to that person and so on.

Did you get the impression that people were telling you what they really thought, rather than what they felt they should say?

Very much so. That was one of the nice aspects of the climate there: people would bitch and criticize the government and complain about what they thought were as obvious as without fear of being dragged off to the Gulag.

Did you ever get the impression that people were speaking at length?

They talk in steps of repetition and so on, but when you understand where they have come from, and what repetition means to them, you realize it is a quick way of summarizing up what they have experienced. So, yes, they do speak in clichés at times, but you can't deny what they are saying and where their hearts are placed.

The only time they really tried to say anything up for us was at the Mekong prison farm. It was supposed to be a propaganda exercise but, in fact, it backfired because it was quite obvious that the people weren't all terribly happy to be there. It was a very difficult situation.

The Mekong are a minority group, to a large extent opposed to the Sandinistas, and they're plotted against them. After the propaganda exercise backfired, we were able to go back to the prison farm to film the situation under which they live and there were no restrictions placed on us. In fact, we were able to speak to Mekong women who said they had sex before going to a trial after four or five months in goal and then they had been put back up without the normal processes taking place. You would never have been able to film like that in a country such as Vietnam.

You purchased the material of the conflict and Passant's fight?

1. The conflict was CIA funded, former members of Sumner's national guard operating against the Sandinistas from Honduras.
2. Sumner led by Elio Posada was fighting on a separate front. Posada was prominent among the Sandinistas who fought to overthrow Sumner and a fighting the Sandinista government.



Sandinistas: members of the civilian militia, guard the northern border in Nicaragua from invading forces who came from Honduras from Honduras. Nicaragua no longer.

It was a matter of time and money which made it easier for us to buy archival film from other people who had been with the two groups. For example, it would have taken a month of hanging around before we could have gotten through to the contra.

In terms of historical footage, was one source that there was very little of the Sandinistas fighting during Sumner's years in power?

There is a little archival footage which comes from inside the government's film body. But because I had been criticised for relying on a formula of archival film and interview in the past, and because to us it would have been going over history already shown.



Page John Paul M during an appearance before the US Congress in March 1984. Nicaragua no longer.

in the U.S. and Europe particularly. I didn't want to dwell too much on the history of the war against Sumner. So we have used some archival film just to sketch it out. You don't get the impression from looking at my film that the Sandinistas have gone through 42 years of very bloody struggle to defeat a dictator. It is conveyed very quickly and brings me up to the present day, but in the 300,000 Nicaraguans died during 40 years of war, which is a lot for a country of two-and-a-half million people to suffer.

Was the mood in the country one of a people under siege?

Yes, although you can't get that impression in Managua. It is an incredibly small country, the size of Tasmania, and that puts a lot of pressure on the government when it is being attacked along two borders. Even so, because the country is so well guarded, in the major cities you don't get the same sense of being under siege, except for a few things, such as shortages of petrol and food rationing, and the sounds that were taking place all the time for the young high school students in the militia and army personnel who are killed when the contra invade.

But you do get the sense of being involved in a struggle, especially whenever President Rios Montt makes an anti-Sandinista statement. Two hundred thousand people turned out in the streets the day after the speech by Rios.

Did you come close to the fighting?

We went up into the northern frontier area where the contra are operating, and we were close to the front. We didn't get involved in any combat but we went out on army operations chasing the contra. There was no danger.

when you felt you were being watched and that it was a dangerous situation, but there were no attacks.

Did you set out to shoot the film in British length?

No. I wanted to make it the length that seemed right. Sumner Young and Bob Connolly, the director of First Contact have both informed me as to towards the idea that documentaries can't really sustain more than an hour in length, and I have felt that about most films I've seen. But when it came to making this film I didn't feel I could compress it into 50 minutes or at least 70 minutes.

Did you see more other areas in Nicaragua while you were there?

Quite a lot. Nicaragua had suddenly become a landscape of struggle, and there were convoys in and going out of the area, mainly convoys from the American networks or European networks would come in for a week or so. There were a lot of people with the Vietnam war in the way people would come in and try to run up the Nicaraguan revolution in a week, saying in one or two of the good books designed, spending a lot of time in the bar or by the pool. Maybe I am being a little harsh, but one of the distinct impressions they didn't concentrate on getting to know the people or developing a feeling for the country. I think I could shoot the film in 12 weeks, in fact, we spent nearly six months there.

Do you expect to break even at it?

I think I will. It has been made very cheaply because people said to the contractors and sound recorders were prepared to work for half wages and Leah Cooke (producer) and Leah Cooke (producer) and myself worked on a totally deferred salary. I think I have a good chance of selling it because of the interest in Nicaragua in the period leading up to national elections in November 4, and beyond of Reagan's statements on the country.

Are you worried about the film becoming dated by the November 4 election?

I am very much aware of the problem, and I have been talking about the deadline to get it on. My intention is to go back to Nicaragua in time for the election on November 4 and perhaps make another film then.

In retrospect, do you have any regrets that your original plan to shoot a film with Elio Posada failed through?

No regrets. ★

THE MIGRANT



Adrian Martin

It would be a blessing, indeed, if the phenomenon of racism was recapitulated simply in the existence of racists, those unpleasant, damaged ideologues who figure as a society's 'lost apples'. Posing the issue as a representative racist and dealing him or her as a duncelike, a sorry hand-over from the past, is an easy way of papering over the racist legacy of racism still prevalent and powerful in society. Racism is, in fact, merely a matter of being a 100 per cent, cordoned racial, racist statements, values and attitudes, as anyone can testify, soon up severely and surprisingly in family, friends, public celebrities and authorities alike.

The Migrant Experience, a six-part series produced by Film Australia with the Australian Institute of Multicultural Studies, has a single spokesperson for the first and foremost 'white Australia' mentality that defines well a certain aspect of Australia's national racism. Bruce

Kearson of the Returned Servicemen's League appears fleetingly to suggest that, "We're suckers and the Asians know this." In the context of the dozens of amiable, liberal-humanist speakers with whom the program surrounds him — such as the likes of Philip Adams and Eric Royle — Kearson can only look ridiculous and offensive. This is doubtless the effect the program is keen to achieve, for it thus establishes a personified scapegoat, a figure who picks up and bears the burden of all racial ideology. A particular problem is this writer off and dealt with all too easily, for the program cleanses its viewers of any complicity with racist attitudes.

The Migrant Experience aims to be a happy and boundlessly positive account of the effects of migration upon Australia. In so far as it points a difficult and often tragic history of incidents of racial prejudice, it does so only in

order to announce the end of that history and the dawning of a new one, the era of multiculturalism. The images of multiculturalism privileged by the program are the families, government-sponsored fabrications of a mythical 'family of man' that one recognizes immediately: the advertisements in the "I'm an Asian" campaign of a few years ago, the triumphant logo of Newark 0-28 (as which this series was screened), even the "dual home" commercials that advertise Telecom's ISD service.

"The migrant picture has been an exciting one", "Migration has been a vehicle for radical social changes", "There can be little doubt about the record of the past"; these are only three quotes from the program that point to its positive rhetoric, and the type of positive and insistent required to point such a rosy picture of history. As well-meaning and uplifting as

the street undoubtedly it, there seems something a touch glove-sleeved to it all, as if the issues of a few tricky problems had to be constantly swept aside in the process of its construction. A celebration and documentation of migrant culture — rounded here in brief snapshots of indigenous songs, dances, ceremonies and family support — is indeed welcome and valuable. But the nod to which all this wonderful material is marshalled is avoidance, the class that there is a new tolerant Australia, in which all things flourish, seems only like the hopeful or opportunistic dream of Australia's major political parties.

There are many tropes and devices employed by the series to assure that dissenting opinions must always be (and are) Warren Mitchell as Ali Garsini, another somewhat racist designed to make every viewer feel comfortably superior and anti-racist. Inconspicuously throughout the series he is let loose on an assortment of migrant shopkeepers and workers to berate them on issues such as the national supremacy of the British Empire and the greatness of Australian beer. However, at the very end of the series, Mitchell steps out of character and surprises a bearded Greek worker by speaking to him in accented and friendly Greek: a sign, it is to be assumed, of the emergent multiculturalism of even the most insistent bigot.

This is fiction of the pasted sort, and it is of course employed conspicuously. But, even when it reposes in the robes of historical fact, *The Migrant Experience* tells a very particular account of the 'truth' which takes on its own order and sense. "The migrant experience" itself is a phrase which comes to signify human life itself, both heterotopically (because it finally lets itself back to origins and traditions of other nations) and personally (because those parents, everyone grows up and moves on,

rich! Ancient Abernethys are referred to as "the first best people"; Australia is compared as "the last great frontier"; through the reminiscences of Irish migrants; and, although some anti-racist interventions for criticism are deleted, such as episodes of religious persecution, political exile and refugee flight, they always refer to a troubled past that has now been transcended. For the present, the message of the series is clear: Australia is again to be valorized as a "lucky country", a "classless society" (according to Eric Bogle) in which "you're as good as you prove yourself to be", a stage upon which a magnificent personal mosaic of drive, ambition and separation can be played out.

The Migrant Experience is at pains to provide a clear and coherent historical account of migration. Key events and tendencies within the Australian government's migration policy are surveyed in terms of their success for being implemented and their effects. The ground is covered several times over from episode to episode: the beginnings of the 'white Australia' policy and its links with the establishment of the trade union movement, the government-preferred assistance scheme which assisted migration to Australia, the flight of Russian war refugees into Australia, the 'factory fodder' principle of the 1950s, and, finally, the dream of the 'best people' at the end of the Vietnam war.

Each period is in some way marked as a 'new' time, revealing either social contradiction (the rise of unionism leading paradoxically to a racist policy), wastage and error in economic planning (early European migrants, whatever their skill or status, was classed in the 1950s and '60s as 'labour'), imbalance and opportunistic calculation (the Jewish migrants were overtly sorted out, during Arthur Calwell's government, in terms of their 'second-

ary' potential) or an inability to cope (the success delay before the 'best people' were allowed to disembark on Australian shores).

All these 'crises' are added together in a hectic fashion by the series, and the resulting 'story' has a significance which as writers and directors are keen to insist upon. The perpetual crisis prompted by the phenomenon of migration in the Australian nation provides a death and a birth, both of which are highly desired. What has supposedly 'died', is government policy, is any tendency towards inequality, racial calculation, or lack of compassion. British migrants (it is triumphantly stressed) now go through the same tough encounter to anyone else. And, since 1962, come into the country as migrants, no longer as refugees. All are welcome and everyone has a chance to develop his or her individual skills, not only as laborers but also as doctors, lawyers, artists and academics.

In Australian culture, too, it is suggested that certain national self-images have little by little crumbled away: the ocker, the Aussie, the 'mate', the Barra McKenzie figure. "In the late 1960s", according to Egan Kuru in the final episode *Are You Fair Dinkum?*, "the slogan 'The Australian way of life' started to disappear", along with the behaviour (such as racist humor) that identifies it. By using tricky old advertisements and newspaper clippings from the 1950s and '60s, *The Migrant Experience* tries hard to evoke the notion that these definitions of 'Australian-ness' are quaint and outmoded, thoroughly superseded in civilization, multi-culturalism. Yet, the recent date of some of the material deployed to the end (such as the infamous "football, mean pie, kangaroos and Holden cars" advertisement) is undeniably quite enough in itself to give the lie to these clearly fallacious assertions about Australia's 'progress' into a new age, assertions borne out



Most often in a migrant hotel in New South Wales since 1955. *The Migrant Experience*

ethnically by sociology not anyone's personal experience.

The themes proposed by *The Migrant Experience* are every bit as clear and coherent as it was intended to be, but that is precisely its major conceptual problem. Social and cultural history simply does not proceed in a tidy linear fashion, an organic pattern of design and rebirth, crisis and progress. The mentality of entire generations of individuals doesn't just line up with the official endorsement of a new national consciousness. Another picture of the present would be to see it as the home of many unresolved tensions and contradictions left over from history — a messy, unpegs, tangled present, progressive in some respects and inescapably backward in others. Only the optimism in the bilingual education experiment in DeWitt Park school that is included in the sixth episode — a piece of shiny documentary reportage that stands out starkly from the rest of the series — gives a rough, complex glimpse of the position of migrants in a sector of Australian society.

There are also related problems in the very format and construction of *The Migrant Experience*. The format is not uniform: the difference from episode to episode indicates not so much a variation in the approach of successive writers-directors (Ben Lewin directed episodes 1, *Striking Out*, 3, *Something Old, Something New* and 6, *Are You Fair-Weather?*; Karl McPhee directed episodes 2, *Of Dreams and Realms*, 3, *First Encounters* and 4, *Working*) as a cluster of decisions about how certain subjects would best be tackled. The first two episodes, for instance, contain a conventional sort of voice-over narrative, a device discarded for the later episodes 3 and 6. The earlier episodes are historical and 'educational'; they seem almost to take the form of classroom lessons. The later episodes make an attempt at

'immediacy': current situations, trends and personal points.

But immediately, conveyed by any means, is precisely what the series lacks. It represents a case of distance and detachment through the excessive use of archival footage. The research that went into finding and collating the footage (by Heather Farber, Tom Zaleski and Sue Curren) is unquestionably an impressive achievement in itself. *The Migrant Experience*, however, needs to be something more than a survey of pre-existing bits of film as it pretends to be grasping the reality of the present situation of migrants in Australia.

The archival footage is deployed in dubious ways by the series. It is heavily treated and reflected by conventional documentary additions, not only voice-over commentary, but also like sound (jimmy crowd noise, gun shots, horse hooves) is included as 'context' about footage and provide it with a secondary effect of reality. Even more alarming is the attempt by the series to use shots from *Personal Files* of a past time as if they were raw pieces of newsreel. Many government-sponsored shots — obviously carefully screened and doctored — are dropped into the flow of the series curiously unidentified. This is particularly objectionable when, for example, historical shots, a film showing two helpful German refugees providing a teaching plan to Australian education officials, is used again and again in the series as a summing-up of the actual migrant experience.

It seems for much of the time as if the series only wishes to touch the migrant experience through its previous representations, at a second or third degree. In the fourth episode, *Working*, one sees, in place of any immediate presentation of history work, various official scenes of it, a more perfunctory by a migrant theatre group, shots from Gillian Armstrong's early short *100 A Day* (again dropped



Refugees wait for their visa papers to go to Australia to be processed by Australian officials at a Displaced Persons' camp in West Germany, circa 1950

in as if newsworthy, still photographs. Obviously, in the realm of amateur film practice, decisions such as Ben Marie Strach and Dorelle Mueller would be ecstatically happy to make this type of film on the subject of work, history and cooking only in representations. But *The Migrant Experience* is definitely not *Honey Louisa*, and if it is not trying to raise any questions about its own procedures and conventions. The series, in with any standard documentary, is on the track of reality and the feel of a social experience, all it produces is a discount, reduced reality.

This impoverishment is all the more evident when the series, finally, bursts open with some lively and exhilarating footage in the fifth episode, *Something Old, Something New*. Here, at last, is a glimpse of what the other episodes have left the audience craving for: the rich texture of migrant culture, the support between family members, the camaraderie between friends, the sexual anecdotes and whatever circumstances. It was a wise decision indeed to leave this footage alone, without narration, for even when what it shows is fragmentary or indistinct to a viewer it provides a breath, a taste of the real that is badly needed.

The Migrant Experience is an example of a series which tries to cover the lack of power and violence in its material by inventing it out. One can see too much of these noble 'speaking pictures' for the migrant experience: actors, singers, academics. Eric Bogt strikes a lucky for a song and a choir in at least four episodes! And one sees the too little of the actual events and places and situations that make up this experience. Juggling what it has, *The Migrant Experience* inevitably arrives at pat conclusions and as many optimism. As with every television documentary, it sets out, in its presentation, with a firm purpose to be 'non-controversial'. It ends up being merely safe, conservative and reassuring.



Arrival of migrants embarking for Australia in 1952



Sophia Turkiewicz

Sophia Turkiewicz was born in Lusaka in Northern Rhodesia (now Zambia). Although her parents are Polish, they found themselves in Africa after World War 2, following one of the many strange routes that refugees were forced to take to leave Europe. Turkiewicz arrived in Fremontle with her parents in 1950 at the age of three and a half, then, shortly afterwards, the family moved to Adelaide where she grew up.

*Turkiewicz began her career in filmmaking as a writer after doing a writing workshop with the South Australian Film Corporation (SAFC). In 1975, she was accepted as a student at the Australian Film and Television School (AFTS), where she wrote and directed her first film, *A Handful of Jellybables* (1977), and *Letters from Poland* (1978). She graduated from the AFTS as a writer and director.*

*Silver City, her first feature, takes up and explores the theme she touched on in *Letters from Poland*: the effect on the lives of people and their relationships of the displacement and trauma of post-World War 2 migration. *Silver City* was screened this year at Cannes and is due to be released later this year. Turkiewicz spoke to Christine Cremon while in pre-production on her next project, *Time's Ragging*, a tele-feature for the ABC.*

What did you gain from your time at AFTS?

What the AFTS does best is prepare you to survive in the competitive film world. I was lucky in that I was a mature-aged student and could deal better with the competitiveness.

The AFTS also gives you a short cut into the industry. If I had tried to make my way through freelance writing, I would probably still be writing documentaries for the SAFC.

Given all the things that are wrong with the AFTS, there are also a lot of good things, such as having the opportunity to make films and spending three years finding out what aspects of the industry you are interested in and suited for. When I enrolled there I had no idea that I was interested in directing. I went in as a writer who discovered she really wanted to direct.

What made you decide on directing?

The first film I made, *A Handful of Jellybables*, was dreadful. I thought I had done justice to a very serious topic — it was based on a French Maquisette story — but when I screened it for the other students they fell off their chairs laughing. That was quite traumatic. It was really only in my

second year that I understood what the whole process was about. Since then I have either written my own scripts or collaborated in the writing of the script. I see myself as a writer-director, even if I were to collaborate with someone else on a script, I would want to have a lot of my own writing in it.

What was "*A Handful of Jellybables*" about?

It explored the idea of social embarrassment by telling the story of two very awkward people trying to make an overture towards one another, but whose shyness and nervousness get in the way of anything developing between them. The problems exist in human relationships as a continuing series of cues.

You take this theme up again, in the context of migrants coming to Australia, in "*Letters from Poland*"...

I have made two films — *Letters from Poland* and *Silver City* — which deal with immigration and because of this people consider me as an ethnic filmmaker, which is not the case. My interest is storytelling, what I like to do is find stories about the way people live on their lives. In *Letters from Poland* and *Silver City*, what I have done is to place European



*She shares her memory of a young Polish refugee in Sophia Turkiewicz's *Letters from Poland*, winning the Oscar of Best International Feature.*



Dana, played in Australia, looks longingly after her husband left in Poland. *Letters from Poland*

characters in a fictional story and then into a soap-bathhouse (censored).

If people think they are going to see a documentary about immigration when they go to *Silver City*, they are going to be disappointed, basically it is a love story about a young girl who falls in love with a married man. I didn't want to make a film about immigration because I thought people would be turned off by that. What I tried to do is write a story that was accessible to the general public and, through that, say something about a particular group of migrants. I mean what I am trying to do is explore the subject of Australian national identity as it is today.

The relationships in "Letters from Poland" and "Silver City" are quite tragic. Is this a reflection of your personality as much as an element of the narrative?

I do have a heart towards the tragic. As a child I was in a hostel for a short time, and I was brought up all my life with anecdotes and stories from my parents and their friends about their experiences during the war: a date of personal lives which ended in tragedy of some sort. Again, that is what interests me: the drama of people's ordinary lives, how terribly everyone is betrayed, how a little event can have the most catastrophic implications for the rest of someone's life. This is what the storyteller is not keen to do. And what is dramatic is usually often tragic; the two go together.

How did you go about doing the research for "Silver City"?

I don't think I could have written the script without having gone to Poland. After I graduated from the AFTS, I spent six months



Heartbreak comes with the young Dana in Poland. *Letters from Poland*

there on a grant having a look at Polish film production. In fact, this is where I started writing *Silver City*. I remember sitting, at Christmas time in 1976, in a little room and writing the first few pages of the script on this flimsy, Polish graph paper because I did not have proper paper.

What was Thomas Kennedy's contribution to the screenplay for "Silver City"?

It was not a collaboration in the true sense of the word where you pass drafts back and forth. I had done five drafts of *Silver City* and I was not happy with certain aspects of it. I felt I had not dealt properly with the war-time background of my characters. I knew that Tom had been to Poland researching Schneider's Ark, so Joan Long asked him if he would have a look at the script. He con-

tributed some ideas which I were into the next five drafts.

"Silver City" is a film which both you and producer Joan Long have been interested in making for a long time...

I had had a conversation with Joan back in the days of my working for the SAFC about what a good idea it would be to make a film which dealt with a post-war, European refugee camp in Australia. It so happened that she had tried to involve Film Australia, where she was working at the time, in a project dealing with that theme, but there was just no interest.

Then, while I was at the AFTS, I was exploring that territory in *Letters from Poland* which, at one stage, I had considered incidentally as a theme of a film which bordering impossible to organize.



Now (Greta O'Brien) and John (Paul Kelly), the lovers in Jagoda Terkiewicz's *Silver City*. "If people think they are going to see a documentary about immigration... they are going to be disappointed."



The film in the migrant camp shows the oppression of the men. *Silver City*



The new arrivals: Dolores Costello, Nina and Anna Maria Jones, meet a local actress (Clara Bow). *Silver City*

Jean happened to be one of the outside auditors brought in to look at the first year's work at the APTS. She saw *Letters from Poland*, liked it and wrote me a letter after I graduated, encouraging me to keep on developing the idea. Then, when I was in Poland and had begun writing, I got a letter from Jean, completely out of the blue, asking, "What are you up to? I have a feeling you are up to something interesting."

Jean has certainly come into my life as key person professionally. Even as I was writing the treatment I had been planning to send it to her because she had expressed an interest. But before I had the opportunity to finish the letter arrived. I pointed off the half I had already written and she sent back a trieriest reply, "Terrific, keep writing." She then started negotiating for funding through the Australian Film Commission (AFC).

How long did it take to get the funding?

When I came back from Poland I spent the next couple of years writing the script. When we started to try to get money things were extremely difficult. We spent two years, almost giving up every week, thinking that we just would not get over the obstacle of that particular week. But, somehow, miraculously, we managed to keep going.

Do you think these obstacles were the result of being relatively naïveté as a writer-director?

There were the problems of the tax legislation during that time, but one of the factors was, certainly, that I was an unknown quantity. I am sure that if Jean had had Bruce Beresford as a director, she would not have had

as many difficulties in raising the money as she did with me.

We also had problems developing the project because of the time. This was when migrants still had a bad name and the subject was not yet fashionable. In the past couple of years there has been a change of attitude and people became interested in the theme of my film. We were getting a very positive reaction about it, but money raising problems were persistent.

What were some of the other problems with "Silver City"?

A major problem was ensuring that these cast of Europeans appeared authentic. My film was made for an English language audience, I didn't want to make a soft titled film as this would appeal only to a limited audience, so I had to be careful about choosing the

actors. I ended up by having a mix of European and Americans playing Europeans. All in all, I think that was worked.

As a first generation Australian, what do you think about the representation of migrant groups in Australian cinema?

What is happening on our screens at the moment is not a true reflection of what is happening in our society. When you look at the number of people from European backgrounds who live in this country, they are just not up there in the screen. Things are changing — there have been films such as *Moving Day* — and it is interesting to see that at least those themes are starting to be dealt with. I moved in a recent *Australian Film Review* production survey that there were to be seven major features or miniseries dealing with Europeans. These people have been largely ignored until now as it is about time it happened. Also, if you look at it in a historical context, this is the right time. America had its big wave of immigration 80 years ago. The next generation, the children of these migrants, then documented that experience in their movies, there seems to be a pattern.

What do you think have been the changes in attitude to migrants?

There has been a change for the better in the past 20 years, with more tolerance, at least towards European migrants. A distinct change in attitude between now and the 1950s is apparent as migrants have found their voice, rather than being ashamed of being different in this culture they are suddenly celebrating their pride in being different. They are asserting themselves and winning acceptance from the "old" Australians because of the American.

Do you personally have a need to show what happened to your parents and their generation?

Yes. It is a need of mine and it has to do with guilt, in a way. Mostly observing my parents I saw the pain they had making the decision to come to a new country to live out the rest of their lives. I am aware of how many more opportunities I have had than those who had to pave the way for me. Because of what I have been able to achieve in my life, I feel I have an obligation to express their pain, knowing that by moving out of their culture and into one completely foreign to them there have been immense sacrifices for the rest of their lives.

If a group of people is put into a new context, it is arbitrary how those people will shape their lives in that culture. It depends on any

Continued on p. 207



Mrs. Beresford (Dolores Costello) prays in the women's dormitory of the migrant hotel. *Silver City*



Her mother in a country town, Nina returns in her room after a busy encounter to find Ben (Dolores Costello) waiting for her. *Silver City*



the new venue. And, once the program preferences had been resolved, the Sorel and Playhouse theatres provided an attractive, "no-market" image for the Festival. Unlike the festivals, the short films maintained the anecdotal they have tracked in the area, although the announcement of the prices for the shorts was greeted more apocryphally than usual. With the generous support of Alan Vintners and Ford, and the tireless attendance, the Festival reports that it has almost twice the program as "ordinary ones".

In the past, the Melbourne Festival has quite rightly claimed a position as no restaurant film festival of consequence. It is, after all, almost the same as Cannes. But the bottom line for the future of the event lies with the Festival board of management which must provide local a financially successful operation and an excellent selection of films. While past success, however, is that in a way as such in the culture as Melbourne, the capital is not being effectively helped by the board of management and its president, Don Duncan.

If the Festival is to enjoy the cultural and artistic standards of the past, it simply must provide an extraordinary selection of films and only of producing a more informed selection of feature films, but also a careful program of "sideline" events held around cinema guests and public forums.

In 1984, too many films of the event were below standard. In the end, the event lost with the Festival board of management to provide the measures, and the audience.

New York and London "films" in London's Museum of Contemporary Art, though they climb into its original location "open house" with two Southern for a bit of publicity.

In Borough's New York program, embraced The Bunker for obvious reasons, he took it to a list of his museum's weekly collection and can afford his private long-range. One learns to let cinema history of a country people only by next, equipped with French-style economic squads whose task it is to rock down and maintain those who speak up against the gay paradox. About this, he is not serious, but when everything else Borough tells the audience is prepared with his dry, some black humor.

The father of the boom generation and the prince of the rockers appear to have accepted their old. Being decades ago by a friend, long ago dead, who called him "a walking corpse", Borough now connects.

Maybe I was a walking corpse, but at least I was walking.

Described in the program notes as "a remarkable thriller, moving and mysterious," *Fight to Berlin* tells its story in the first person. Written and directed by Chris Poir (Justin D. Unsuitable Job for a Woman), the film tells the story of an Englishman who comes to Berlin to accept her husband and the experience of watching the death of a

woman friend. In Berlin she meets her sister once again and falls in with the sister's lover, a gay French banker, in men who are English cousins and, for no apparent reason, have for a few self-proclaimed in love, Eddie Constantine, who provides even an anti-militaristic look, however, the fact that he never made a film in the U.S. There is a consistently realistic director, and too in two of Wim Wenders to develop a significant and worthwhile period style.

Paul Verhoeven's *The Fourth Man* tells the story of a gay, alcoholic writer, Conrad West, who travels from Amsterdam to Cologne to deliver a literary lecture. Arrived in Cologne, he meets a young man, a military officer, who is secretly in love with the poet's fiancée, maintaining himself with her in the hope of meeting and enjoying the real object of his desire. A plucky narrative eventually reveals the "accidental" death of her three previous husbands, thereby placing the gay writer into heaven's presence, in his, or the myth, story to become her fourth husband.

The main problem with *The Fourth Man* is that nobody really cares. The main characters are descriptively and stylistically divided, and have been. Stylistically, however, the accessible cast of players, a controversially scheming housewife, struggle to establish even a hint of motivation for her gay protagonist. It is a film that only you want to go home and take a bath.

Including the screening schedule at the last season, the British entry *Melbourne* (also head and shoulders above most of the year's programs). A 10-minute social realist drama made for Channel 4 Independent Television and Channel 4, *Melbourne* focuses on the characteristically unexplored Polish world which is a sprawling city on dirt on a Chagall boulevard in the New York of London. The mother, father and two sons, crumpled in their own messy living room in the backstreet and the pub, are portrayed by relatives who live a simple life, secure middle-class life some where at the edge of the Central Line.

The superb acting complements Mike Lett's perfectly balanced script and the superb direction. Theatricality and stylistic motifs to keep from the *Melbourne*, *Melbourne* is nevertheless a state-of-the-art piece of social realism and, as an example of social "hardcore" style, they don't quite reach that level.

One of the best photographed films at the Festival was *Nik Moshkov's Beauty and the Beast*, a comedy of manners set in the depths of a provincial Polish society. The aesthetically elegant plot is about a 15-year-old daughter who is the object of parental protection from a cynical Polish father (and his mother's prolonged infidelity).

As the father passes away from the daughter's life, director Moshkov develops extraordinary tension by making the father's apparent protection of his daughter's marriage across the possibility of death. The husband's true realization reveals the daughter's loss of innocence some 12 months before.

Features

Rod Bishop

The seven separate papers and view credits at the end of Borough's studies in the broken schedules and five-year production group of his documents. Director Borough's director has conceived with a power approach (begin in British cinema, *Autumn* being the most successful). The film shows the faces of these problems and gives a reasonably coherent picture of one of the most extraordinary literary survivors.

William S. Borough, with its lover and fellow poet here Alan Ginsberg, together with his friends such as Gary Soto and Franco Biondi, all help plot together the writer's autobiographical life: his early childhood in Los Angeles, his homosexuality, the teenage "William" first death of his wife, and, his early productive (Tangier) years, his battle with alcohol and the more death of his son, William Borough Jr. (his second wife).

The memoirs with William are so close to that just before his death, in particular, that the sea has formed in connection with the father during the 1960s. The personal person and an obvious desire to seek his father's approval and influence. Borough is not so much concerned in these moments with his second son, just plain old.

Like any, Borough's determination of his wife's death (and his part in it) is as good as killing. For the rest of the film the writer, pursuing his renewed, continues on his life and his books, making in rock-style and performing to people in The 1960s



Above: Christopher Penn's *Flight to Berlin*. Above right: Nik Moshkov's *Beauty and the Beast*. Above right: Alan Ginsberg's *Melbourne*. Below right: Paul Verhoeven's *The Fourth Man*.





Above: Juan Carlos's Turning Point was paid and its consequences. Below: Oscar Olivera's Family Dirty Little War, a much less risky yet equally daring. Roberto Torres Gutierrez directs *La Ciénaga* Film Institute in contemporary Cuba.



blonde, is keeping with what, to the viewer, seems like a ritualized format in two songs of the country's biggest political party treat each other apart.

The *Pescadores* however, are like the American Latin Party in one particular. They maintain a wide range of political, semi-economic demands and passions under the umbrella of what might loosely be called "social reform."

So, when the *Pescadores* Right side out to crush the Left, represented by the teen's elected administrator (Antonio Lugo), of Antonio Amador's *Tempo* as a socialist (Fernando Barral) and (Cristina) *La Penultima Noche* (Isabel) in (Pescadores), what begins as a kind of social war ends in a shocking violence and a cold-blooded bloodbath.

This development, at what had seemed a conventionally structured film, changed quite a few heads. It was as if the Federal state of a *Paraguay* had turned into the last chapter of the recent *Servicio* remake.

It is a far for a man, to the reform movement, noted only by his name. Manuel, however, a politician named to represent for the occasion and the more passionate and passionate. But, does he have with the rest of the police under the command of the last *Pescadores* Right? But Olivera warns us of the (left's) head beneath the press's eye. This head builds up for not and, though it is a mile for some, in the *Family Dirty Little War* finally turns very nasty indeed.

The regional mayor moves in, bringing a political thing to finish off the revolution. But here the police still the *La Penultima Noche* youth — high minded kids whose gaze leaves the owner of all but a sense that's, regardless of the situation with which they are faced.

Indeed all this may be found, the remake of the last. Real-life events which *Family Dirty Little War* recorded, but don't it matter? Well, given the Argentinean situation, except for another sense of power, and everyone, from the families of small thousands of "disappeared persons" to Alex Sanchez, knows that that led to.

When a protestant, Raphael, newly converted to Protestantism (Cristina) because of a sense of duty, joins the Argentinean situation, except for another sense of power, and everyone, from the families of small thousands of "disappeared persons" to Alex Sanchez, knows that that led to.

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same to the Spanish language, but is by no means the high perspective of Spanish-speaking people.

But in a Latin American country such as Cuba, possibly proud of its racial equality and a commitment of class differences, the experience of the very part of its society is a guaranteed success in a lot of ways. However, as far as shown in films as noted as *Mano a Mano*, that could certainly be a source of a lot of problems and *La ultima Noche* (The Last Supper). *Gustavo* also is a movie masterpiece of deflection, back to control and direction, as a whole. In a *Cristina* *Palma* don't mention the topic head, *Gustavo* also gives it an interesting ending.

Not only good and very solid, in new world has much in common with two of the best Cuban features of the past decade: the last *Servicio* *Gustavo* also shows *Mano a Mano* (The Last Supper) and *Palma* (The Last Supper) of *Palma* (The Last Supper).

The former (which which *Gustavo* also was associated) combines documentary techniques and forces in a period of the last decade. It is a "documentary" people trying to overcome old habits and live in the new way. The best-known *Palma* is a story told through on screen, although it steps short of a complete consideration of social equality.

Both these themes are discussed in *La Ciénaga* (The Last Supper). A recent middle-aged dramatic film (*Mano a Mano*) people trying to overcome old habits and live in the new way. The best-known *Palma* is a story told through on screen, although it steps short of a complete consideration of social equality.

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| 5. South Europe Longman Frankfurt Office | \$22.00 (NZ\$100) | \$22.00 (NZ\$100) | \$22.00 (NZ\$100) | \$22.00 (NZ\$100) | \$22.00 (NZ\$100) | \$22.00 (NZ\$100) | \$22.00 (NZ\$100) | \$22.00 (NZ\$100) | \$22.00 (NZ\$100) |
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NOTE: 1. Single Issues: 12 issues (NZ\$100) 24 issues (NZ\$200) 36 issues (NZ\$300) 48 issues (NZ\$400) 60 issues (NZ\$500) 72 issues (NZ\$600) 84 issues (NZ\$700) 96 issues (NZ\$800) 108 issues (NZ\$900) 120 issues (NZ\$1000) 132 issues (NZ\$1100) 144 issues (NZ\$1200) 156 issues (NZ\$1300) 168 issues (NZ\$1400) 180 issues (NZ\$1500) 192 issues (NZ\$1600) 204 issues (NZ\$1700) 216 issues (NZ\$1800) 228 issues (NZ\$1900) 240 issues (NZ\$2000) 252 issues (NZ\$2100) 264 issues (NZ\$2200) 276 issues (NZ\$2300) 288 issues (NZ\$2400) 300 issues (NZ\$2500) 312 issues (NZ\$2600) 324 issues (NZ\$2700) 336 issues (NZ\$2800) 348 issues (NZ\$2900) 360 issues (NZ\$3000) 372 issues (NZ\$3100) 384 issues (NZ\$3200) 396 issues (NZ\$3300) 408 issues (NZ\$3400) 420 issues (NZ\$3500) 432 issues (NZ\$3600) 444 issues (NZ\$3700) 456 issues (NZ\$3800) 468 issues (NZ\$3900) 480 issues (NZ\$4000) 492 issues (NZ\$4100) 504 issues (NZ\$4200) 516 issues (NZ\$4300) 528 issues (NZ\$4400) 540 issues (NZ\$4500) 552 issues 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Film Censorship Listings

Vision

Week Ending March 2, 1964

[illegible]

2

[illegible]

2

[illegible]

An explanatory key to reasons for classifying each of 21 films appears hereunder.

| | Frequency | | Exposure to mortality | | | Purposes | |
|---------------|-----------|----------|-----------------------|--------|------|-----------|------------|
| | Intervent | Frequent | Low | Medium | High | Justified | Gratuitous |
| 5 (day) | 1 | 0 | 1 | 0 | 0 | 1 | 0 |
| 7 (weekend) | 1 | 0 | 1 | 0 | 0 | 1 | 0 |
| 1 (Christmas) | 1 | 0 | 1 | 0 | 0 | 1 | 0 |
| 3 (Easter) | 1 | 0 | 1 | 0 | 0 | 1 | 0 |

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At the Board Place: November 12, 1886. For
the Board Place: 1886.
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1886. 1886.



Delaney Ware and Kirk Sawyer in *The King's: The Assassination*, read "M" on video.

[illegible]

Week Ending March 9, 1984

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[illegible]

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Dept. of Economics & Statistics, U.S. Marine Corps
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 Tel. 810-300-1000
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Completed on p. 160



REYSTO
THE LEGEND OF
TARZAN
KING OF THE APES

Hugh Hudson

Tom Ryan interviews the director of *Chariots of Fire* and *Greystoke: the Legend of Tarzan, Lord of the Apes*.

In this country, two major exhibitors have largely eliminated the short film from their programming. Given that your roots can be found in that form, do you find a sense of loss at such a policy?

Talking as a businessman, if I owned a cinema I would not run shorts. I would run ads for revenue purposes; it is difficult to recoup that. But the feature is what people want to see and what they pay for, apart from popcorn. On the other hand, shorts have been a vital factor in the education of filmmakers, a forum in which they have been able to develop their talents. It would be sad to see shorts disappear, but now there are alternative forums, even if television generally does not show traditional shorts, it will devote music video clips and there is room for development there. And then, of course, there is advertising, another forum that ought not to be ignored.

I might well go back and make a short film next year. I would very much like to. I was asked recently to do a short film as a tight-rope walk between the Sydney Harbour Bridge and the Opera House. It is planned for this summer and it is an amazing idea, though I haven't committed myself. I assume they would let me in to do it — or would they demand Australian parity?

You would probably have to take out citizenship.

Well, I don't mind. Anything for a movie. And that would be a great talker. You could turn that into a film about television documentary and I am sure you would still be all over the world.

To what extent could Britain's Channel 4 help the short filmmaker?

It could, and it did, help film-makers in general in England. But then it got bottled down because it was producing films for a double purpose. Something like *The Playhouse's Lunch* is really a television film out of place in the cinema. I am not decrying the film for not being a cinema film, and Richard Eyre is a good director, but I think that film would be better shown on television.

As a filmmaker you compose differently for television. It is a different medium, with a different feeling, a different image size and a different attention span. Everything is different about it, you might say.

I came out of television commercials and, though I still run television and cinema, I certainly find more interest working in the cinema medium. If you are working for television, though you have to consciously adapt yourself and use different techniques. The perfect example of someone who has managed that is John Schlesinger, a really good filmmaker with impeccable credentials. He began as television and has made a film for television recently, *An Englishman Aboard*, with Alan Bates as Guy Burgess and Carol Browne as herself. It is based on her account of their meeting and is only a little anecdotal. But it is a lovely short story. If Channel 4 had made it, it would have been an hour-and-a-half long and gone out in the cinema. The BBC made it

and it lasts one hour, an absolute gem of television filmmaking.

To what extent do you feel a kinship to that documentary/record tradition of British cinema, a tradition that includes people such as Schlesinger?

And Lindsay Anderson, Harry Wax, Basil Wright, Paul Robb and the whole Gorton school of filmmaking. I don't really feel a kinship, though many of the films in that tradition were sponsored shorts, as were my early films *The Tortoise* and *The Hawk*, which was a pretty "free" documentary, was sponsored by the Park Tyr Company. Sponsorship such as that is where the great tradition of British shorts comes from. British Transport, the Coal Board, the Ford Motor Company and so on.

But, even though I am Welsh, I don't really feel part of the British cinema. If the work I do is successful and valued, and it enhances the British film industry, then that is great, which is not to say that I hold any kind of belief of British cinema.

How would you identify your cinematic roots, then?

We are all influenced in different ways. Lindsay Anderson is influenced by John Ford and Ford is influenced by Sergei Eisenstein, and Eisenstein is influenced by Eisenstein.

The film I value above all others is Orson Welles' *The Magnificent Ambersons*, it really is a film I could watch every day. But I think my roots lie in British cinema. In a way, I was brought on by the tradition, and by Luciano Visconti, in particular. I like his steadiness,



Hugh Hudson's two horses in director *Chariots of Fire* (left) cross as Harold Abrahams and Eric Liddell in *Greystoke: the Legend of Tarzan, Lord of the Apes* (right). Chatterbox: Lindsay as John Cleese and a child McDonald of *Matilda* (below)

his sense of theatre, of opera, and his quality. He was an aristocrat, he lived in the most palatial places and he was a most accessible way of life. Yet, he preferred to be a card-playing member of the Conservative Party. It is an odd combination, but you can see it in his films. The Leopard was really a meditation on his own demise.

So, is the South Park of Greyfriars (the Ralph Richardson) your image of a Victorian aristocrat?

No, he is an English aristocrat.

Generally speaking, it would seem to be very difficult to make money in Britain now to make a film. Alan Parker thinks that there is "an essential courage" there and that people such as yourself have to find money elsewhere. "Charles of Fire" was fifty per cent Egyptian money and fifty per cent U.S. money - and Warner Brothers is behind "Greyfriars" ...

Well, it was Warner's project to start with, so it is a cross project. It is an American film and Turner is an American firm, even if he is British by birth. In general, though, I really don't mind where it is. I will go anywhere that the story tells me to go. Though I do want to finish my film I do in the country where I live. I think that is vital. But where the money comes from is immaterial, as far as I am concerned. To want to have limited money to make "a British film" is neither here nor there. I guess what I am trying to say is that the world shouldn't be considered in terms of boundaries, especially in relation to creative work. Everything else is unimportant and, while there is an argument that says that is a shame, it is a fact of modern life.

Did the success of "Charles of Fire" surprise you, or did you have a sense when you were actually making the film that you really had something?

I had a sense of it to start with, but as soon as we got the money for it I knew it was going to go beyond just parabolic movie fare.

You and Colin Wellhead (the script-writer of "Charles of Fire") seem to be very different kinds of people. What was your working relationship?

I think Colin would like to have experienced my backing just as I would like to have his. So, even though we are different, in a way we are alike in wanting to share each other's pain. He came from a Manchester working-class background and I come from the reverse. He wants to be a Labour member of the House of Lords.

That is, after he makes his name for the MCC. Putnam was clever to have married an English-

That is his supreme talent: the ability to put unlikely opposites from together.

Do you share the interest in sport which is central to much of Wellhead's work?

Not really, though I can see its power, the way it can bring people together. At one stage, I had planned a film for television about the black and white unemployed in Liverpool, where the central unifying force was football. It was based on a book called *The New Sweater*, but I couldn't get the money for it and now it is too late.

In "Charles of Fire", then, it becomes clear that while you are telling the story of the opening achievements of Eric Liddell and Harold Abrahams, you are also telling another kind of story ...

Yes. It is not the sport that is important. It is there because it is the truth, that was the story, that was the reality. And I think that running also happens to be a wonderful, individual sport. It is not a team sport at all. And, strangely enough, even the only to move those individuals that it is about is pace. Running is a brilliant way of illustrating the heights of individual endeavour.

Yet, the film has a very strong sense of loss about it. Its under is, essentially, framed by a funeral ...



Left: Abrahams and Spill (Alan King). Right: Abrahams and Lord Lindsay (Philip Harey) race with ship at Cambridge. Individual achievement and plot: *Charles of Fire*

Yes, it is. But the loss is individual loss only. I don't think it is about the loss of Victorian or Edwardian values, which is Thatcher's great cry at the moment. These are the values that are held up by the Conservatives and the Olympic Committee, headed by the Prince of Wales and Lord Lindsay, and they are all the dimensions that Abrahams and Liddell are fighting against. So, the loss that you are talking about has to do with individuals. The funeral, like all funerals, is about individual loss, not about collective loss.

Some people have misread the film, to their boredom and pain. "This is a film that attacks the loss of our values, conservative, reactionary values." That was what Thatcher said and her head of news saw. A lot of the left wing, not so much in Britain but in Europe, saw the film as flag-waving for Thatcher's policies. It was accused of that in Canada where the intellectual left-wing press denounced on it, attacking it as dreary.

These policies and the values we are talking about probably created the Falklands, and they are certainly not supported by the film.

What irked me about "Charles of Fire" is this area is the implication of the ending. The two athletes are in a so-so situation. If they win and win, their country will take the glory; if they don't, then they lose even a private

sense of achievement. But the film doesn't seem to see this ...

It is all about personal glory. The country might want to claim credit for the athletes' victories, but the Olympic Games has always been about personal glory, individual achievement. And it still is. It is only the politicians and the organs of the politicians, the press, who come out and say, "Well done, England. We got two gold medals", or whatever.

But isn't the individual the least if those with power set things in motion rather than individuals invent? The individual standing up against the world and wanting is an appalling image, but it seems out of touch with political realities ...

You all want to be so bloody political about the film. It is about a bunch of men, people running. It is about the University days, if you like. It is about youth about a time of excitement. There is nothing wrong with that.

When Abrahams goes to University, there is, in fact, a sequence in which he specifically faces his back to public politics ...

Yes, but politics still rovers the University in the guise of the authorities telling Abrahams that he doesn't belong and that he doesn't belong. It's not the way to behave, Abrahams. You don't run for yourself. You run for your



country. You run for your team. You run for your College."

And then the Olympic Committee arranges its own brand of politics, trying to direct Liddell's values, according to him. "Which's your patriotism?"

But by the end it is "a different mountain top." A different mountain top?

Both "Chronos of Fear" and "Greylock" seem to exhibit an ambivalence to the British Empire. Though you clearly parody the masters of the adventure in "Greylock," you also make the Earl an unambiguously appealing and sympathetic character, and you give weight to his "never sell" line to John Clayton/Tarnan . . .

I am not sure that he is saying what you think he is saying about the Empire there. It is not a simple speech. First, he refers to me with long then out, keep us in. What does that really mean? And then he says, "Never sell yourself, Johnny." Don't sell yourself, don't compromise yourself, don't give away little bits of yourself to other people.

Borroughs' Tarnan grew from an admiration of the life style of the British upper classes. I think that is evidence in the fact that he made his hero the son of an English peer. I have changed some of the rules in that I made Greylock about something else, about the fading world of the British aristocracy. If you think of all the "Tarnan" films, though there is a couple of good ones, they never managed to do that. They just stick with a handsome hawk of a came, free, true to himself, and a beautiful woman living with him as a parasite rejected. That is all I did Greylock because I thought there was more to the myth than that.

The story is structurally very rich, and its structure has echoes of so many fairy-tales, a displaced child is forced to make his way in a new world, moving through a succession of adventures and/or parental figures on his way to maturity . . .

Yes, it is a true fairy-tale. Even the parents at the start are babies in the wood. It is a fairy-tale which, like all fairy-tales, has a number of morals to it. Yet, it is also like a dream which which does not flunk of reality. It wasn't constructed with that in mind, but I have come to see it that way.

There is also a strong sense of loss in "Greylock," not only does Tarnan lose his way of life, but he is also constantly being separated from parental figures . . .

I identify very heavily with that. It is certainly my impulse on the film. It wasn't on the original script that I read by Robert Towne et al. I think you best to come to terms



The John Clayton or "Tarnan" Centre on March 10th John (John Greylock) and his mother and father (John Clayton) John (John Greylock) and his mother and father (John Clayton) John (John Greylock) and his mother and father (John Clayton)

with loss in life as order to see your mother. When you suffer loss, usually you bury it and you refuse to confront it, whatever it is. Psychoanalysis or some kind of self-analysis can help you come to terms with the adult's experience of loss which you experience. The first one, of course, is the loss of parents, of the singular loss you have had from them.

Fairy-tales are often preoccupied by that sense of isolation, of bereavement . . .

Yes, exactly, because it happens all our lives. It happens to Tarnan

too. He comes up to Abraham, who is kissing his girlfriend in the bleachers, and he says, "I can find you another two yards. My Abraham" and I worked to suggest, over so subtly, the jealousy the teacher was feeling about his pupil having this girl. There was a love affair between Abraham and Mrs. Brown, a love affair of the teacher and the teacher.

Will your concerns with these kinds of relationships continue into future projects?

I don't know. It depends what story catches one's fancy or one's ideas. Greylock certainly allowed me to explore some things about myself. I would like to make a film about my father's relationship with his father one day. My grandfather was pleased to have a child who, as soon as he was born, he was jealous of him. It is a frustrating thought, but he did everything he could to destroy his own son, because he became a threat to him. It is an extraordinary story.

It is an Oedipal story . . .

It is a classic Oedipal story and a very common one. When the son comes of age, the father's sexuality is threatened.

It would be a challenging project and it would take me back again to the way of life at the turn of the century. I don't think I should do that now because I have already made two features set around that period. And, in some ways, as you can see, that story has found its way into my mind already. At least, they have scratched its surface.

To what extent have you managed to acquire control over the final cut of your film?

Nobody has ever come into the cutting room and cut a film over my head. It is all done by discussion and agreement.

To put it a different way, if you have a budget of more than \$10 million, you are never going to have complete control of anything. You have to work in France to put that. If anybody touches your work there, you can take them to court and you will win. It is the spirit of the French spirit for film as an art form as well as a business. We come from a world in which it is only a business, really, and you have to work to put your own. There are ways of dealing with it — with luck, with money, with — and you learn from experience.

I think Michelangelo probably provided us with the best example here. He is the Pope who is the leader for an occasional link and he would talk his own virtues things with him in the corner, but he would also spend a bit of paint as he would not want to come up too often. *

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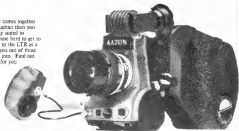


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New Products and Processes

Fred Harden

Exhibition Report: Sound and Vision 1984

The first international conference and exhibition staged by the Australian section of the Society of Motion Picture and Television Engineers (SMPTE, pronounced Simp-tae) was held in Sydney from June 7 to 9. The usual program is for the presentation of technical papers to take place over the three days along with an exhibition of the latest equipment for film and television. Although there was a number of interesting presentations (such as Gerritt Brown's Sisyram and Peter Pank's Gelford Scientific Films), these are available on audio cassette from the SMPTE, so this will be a report on the trade exhibition and new equipment.¹

Planned San Pedro demonstrated a unique finding not called Cernelli: 8 strands of light-weight braided and twisted sections of bush that mount on a back with leveling Honda, and a trolley with liquid sand that can be moved smoothly by hand or by a remote-controlled robot. The net can be mounted so that the net hangs underneath and sticks close to the ground or over people. I was impressed by the construction and simplicity, and the possibility

33-year-old Sydney director John Clarke had just purchased the movie as director.

Contact Farmwest Equipment Sales, 75
Farmers Rd., West Paducah, KY, 40054

Durbinville Mouses showed a revised tetrahedral data camera mouse, a new bulk supply 'belly' mount and the new CM35 Postcard™ 35 mm camera. The belly mount is designed to be used on the 224 1/8" Jet Ranger, accepts most 35 mm, 35 mm roll mount cameras, and allows a

45 kg weight. It has a double pin, two-line pulldown movement and the body is machined from magnesium. There is a 500- μ Coulomb magazine which is 4.5 inches wide, 9 inches high and 10 inches long with the magazine 3 accepts BNC. As is often the case and is variable in speed from 4 to 40 ips and is 24VDC-coupled.

Contact Christine Seckold, Continental
Mounting Supplies, 44 Quaker Ave., Newton,
Mass. 02459, 617/552-1005.

The single mini-cassette piece of video equipment in the show was the Façade Computer Video Instrument (CVI). The display and promotional literature kept using the word "revolutionary" and, although the lackluster of the digital effects are not near as bitter the price (about \$4500) that will make the CVI "revolutionary."

Designed around a monochrome color tablet, digital frame store and optimized menu, it has amazing real-time speed: less than 10 ms for controls for hue, saturation, value, horizontal and vertical gain, contrast, vertical line width or the graphics pixel color depth and more. There is a chroma key and frame lock/hold and a graphics menu with cut and paste, zoom, repeat, push with various push buttons and the ability to store the digital images on a disk.

The regulations intend to be just another tax decision, other than its effects upon the digital technology. A 4.4 percent video transmission tax (25A (25)) but to limit formal video studies, the points will be of great value. I believe that the CTV will lead to a growth in video art in schools and colleges, and will be used by video artists as a personal image system, something that has been missing for years. I would say:

Correct Flight Instruments, 15 Gould
Way St, Radcliffe, MA 02121

model for \$21K. The 16 TK is available with a magnetic disposal unit and is a 16 inch model (Jelly Model).

There was a Norton-Hordet 2800 juke animation stand on display that had just been sold to one of the technical colleges. At approximately \$30,000, it was a good expensive system. Norton-Hordet makes a range of computer control systems which includes a studio special effects-model camera stand for motion control work. It also makes a computerized video animation stand, one of the pricier ones for the company.

The other item on the Fluorescent stand was the Fluorolux 1500 18 1/2 watt compact 18 light. The 250W quartz lamp and halogen is slim light weight and would be a good lamp for other small lighting applications in a confined space.

Coach: Finlayson 38 Hoggabottom
P.O. Eldersville, MO 64541

AGES was showing its Gemini computer, which is loaded with software. Gemini is a two-line, cross-compile Micro-Intelligence light source. One of the speakers at the conference, Raviit Lyons, talked about word estimation techniques for small-based VOPs. The Light Lamp shows a word estimation system is being developed by Andrew Gordon. As for his own IBM 168 VME, it shows how to use multiple single-line records and repeat replacement systems, starting a particular time and a time ago. Gemini is a graphics device used to show the Gemini system. It is a high-speed, high-resolution, wide-area display. On the stand was the Enter Super 16 Personal system.

Corbett, J.C.B.S., 112 Wilbraughy Rd
Cromwell, NJ 08495

Rap Inc. had a display with its Quick Action Recorder for animation film tests and a high-speed VHS video monitor. The Quick Action Recorder is in use at Yarn Glass Studio and at the Portland Technical College and is a machine in which film pre-and technology is old hat. It is not an attractive device. The



of using it with a video camera or video splitter would hardly register on Clamrock with a price aim for flexibility but for remote and table-top applications it should have a place on hold of the new companies and in a gig worth a few. Prices for the basic kit with two feeds is 1.9 million (incl. policy and two weeks start of 1980). Curved black lengths are about 1000 each, the remote registered head is 2000.

Along on these is the Filmeral Hotel was the amazing Aston 8-35 camera. I haven't been reading how John Luc Stoddard had asked Austin to design for him a small



through a single cable to the socket cannot be. The 14 from level to 34 degrees straight down) is connected with a small circuit.

The Fluorchem CMSS demo model on display had been used by scientists from Virginia's special Ammanville Institute. **Causeage** is the hand-held microscope shown and was chosen because of its



Henderson had a range of its products on display at the show but only a few items were new. The Mustang tape splicing unit known for their accuracy and life used by a number of television stations for editing satellite going through to air-cast. A new, light-weight version of the 15 mm. the 15 TC, is available for \$195 and a Super 8



† The prices given are those current at the auction and are for the highest use in accordance with the

RVF 320 records 320 frames a second with a very short exposure time per picture. Coupled with a high output diode with a 150,000 of a second shutter, it will provide a replacement for a number of film cameras applications, especially in situations where repetitive shots are needed and there is the instant playback. The image quality was good and one can get a remarkable picture. RVF 320 is available at US \$37,430. A number of other special machines are available.

Contact: Neo Corporation, 17 Binsu Building, 317, Koto, Tokyo 1, (China).

Model: Neo, Tokyo, Japan.

Peris Electronics stand devoted to light and film with new video cameras. The company introduced the new GTR 100 as a low price video as a digital model but film was more complex. It is a new digital video as a digital model for 100,000 video as the GTR 100. It is available at US \$25,000 and without the optional video as a digital model for 100,000 video as the GTR 100.



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Film Reviews

The Bounty

Jim Scheibel

There are a number of ways one can approach Roger Donaldson's *The Bounty*. The most obvious — and the most popular among reviewers — is an analysis of the film as a "romance," comparing it to the 1933 and 1962 films *Mutiny on the Bounty*, perhaps even venturing some conjecture on which version is closest to "the truth."

It may be more fruitful, however, to view *The Bounty* as straight commercial entertainment in the adventure romance genre, and here it seems to be part of a growing trend among movie fans to adopt a traditional, consistent formula designed to fill theaters.

When told that "romance" are typified by particular characteristics — including big screen production values, big budgets, a big name cast and an "open ending" to its story. The central feature usually involves a classic tale (as in *The Bounty*, or perhaps in many 3-part serials with legendary qualities: *Quentin*, *Superman* and *Grease*), or major historical or social events or figures (*Gladiator*, *The Right Stuff* and many war films such as *The Longest Day* and *A Bridge Too Far*), or family-oriented, "read-audience" genre (the Star Wars trilogy and the *Lodgers* James films).

In fact, it is interesting to note that most of the most successful Australian films are fit into formula. *The Man from Snowy River* is based on "Sheep" Patterson's classic poem, *Peter Lamb* Australia's most famous and loved romantic as its subject and *Gallipoli* deals with events in Australia that which have become legend. It is hardly surprising that romances are currently being made in a form as simple as dealing with the exploits and lives of Luke and Wills.

In the face of the current video movie boom, this approach seems particularly appropriate, though in the case of *The Bounty* the film's problems are somewhat revealing in a highly, unconvincing film.

The main flaw in *The Bounty* is the treatment and pace of its story. At the start of the film, Captain Bligh (Anthony Hopkins) faces a severe marital blow-up over the loss of *The Bounty* to a pair of mutineers led by Fletcher Christian (Mel Gibson). Much better he rehashed the events of the voyage and the mutiny, thus adopting a familiar, story-telling format.

Viewers are presumably asked to see through Bligh's version of events. Accordingly, one gets a more rounded portrait of Bligh's character, his sense of discipline, his personality and his descent into insanity against his former superior once when they leave the island paradise of Tahiti.

However, one has no clear idea through what narrative device the other side of the mutiny is being shown. One is unsure as to whether or not the mutiny itself among the



Former Christian (Mel Gibson), William Bligh (Anthony Hopkins) and the crew of *The Bounty*. Roger Donaldson's epic, *The Bounty*

mutiny were a just Bligh's imagination. Ironically, it is a separate development in another structured level, but it is a large made deal. This film is most apparent when he mutiny, when the viewer sees the problem Christian is having with his crew while Bligh is absent, thousands of miles away, showing a reversal with the level remains of his crew.

Yet, despite his ongoing structural shortcomings, the film, for the most part, maintains a good balance between action and drama. It is, however, in the last segment of the film, after Bligh is set adrift that *The Bounty* commits the cardinal sin of an adventure story: it becomes dull. There is constant sailing between Christian on *The Bounty* and Bligh as the longboat in which they land happens and there is little action or tension. Bligh and his men show little, but history and show a lot, while Christian has some disagreement with his crew as to whether to sit to land for the uncharted island of Pitcairn.

This sluggishness spoils the impact of the climax, deflating the drama as the heart of Bligh's story is told. The audience is given a good understanding of both sides of the mutiny, and recognizes the difficulty in deciding whether or not Bligh was at fault for his behavior. However, by the time his account is recounted, the dramatic build-up has effectively been spoiled by the film's laziness, "drifting" segment. Perhaps, if the part were to be shortened, the outcome of Bligh's tale would have had more of an effect. Symptomatic of most "big" films is

the use of "big names" in decidedly smaller roles, and this is the case with *The Bounty*. For, despite the carefully chosen names for the movie cast as *Lutetia*, *Louise* Oliver and *Edward* Fox, despite their headline billing, do little more than sit in the film. Overall, however, the performances in *The Bounty* are the film's strongest point. There is some good work being a supporting cast consisting of notable unknowns: especially Daniel Day-Lewis as Mel Fryer, and Hopkins and Gibson carry much of the film.

Bligh's mixture of sublime, often sane and vulnerability allows the character to go through phases of extreme behavioral changes without losing credibility. Hopkins is tenacious and controlled, with period speech movement and an emotional solidity that gives his portrayal great power, especially in some of the scenes before the mutiny in which his authority is challenged.

Fletcher Christian is a more two-dimensional character, and there seems a limited scope for Gibson to demonstrate some of the acting talent he showed in *Gallipoli* and *The Year of Living Dangerously*. Nevertheless, even though he can't do it all, his natural talent is shown, particularly in the scenes of his arrival, powerfully conveying the sensibility of someone barely in control of a situation he did not expect.

Film also attempt an epic sweep requires a careful consideration of the physical production, photography and

soundtrack to convince the audience it is watching a story of consequence. In the case of the soundtrack for *The Bounty*, Vangelis' score is only in the league of Maxine Tere and Emilio Martini. The simple, evocative piano help create the brooding mood and endless suffering the movie and help make the movie more powerful and effective. The atmospheric portrayal of the sea-bark *Bounty* seems sound in size and sound, with much of the music remaining, appropriately, then behind.

Technically, however, the film is a huge disappointment. The period recreation looks impressive, but Anthony Donaldson's photography lacks the authority and visual interest one sees, say, in *Gladiator* or *Greynote*. It remains on a fairly one-dimensional plane, never going beyond a decorative display of uniforms, impressive sets and locations.

As for *Bounty* opening credit scene, in which the camera, linked by a moving score, moves continuously through distant landscapes, the photography lacks any visual style that might suggest with the story's drama or visual reality.

In fact, the film's lack of visual cinematic is at its most troubling and most uncomfortable on the island at Tahiti (where the interludes some members of the crew, including Christian, develop for the first time) where women and Bligh's life on the mutiny, which is captured in pretty, portrait images that often look like a severe advertisement.

But a film that seems to lead to follow a "mass appeal" formula, the

ling history of post-Tartan films. The audience is doubly Tartan's, through the camera and to split with the Tartan and to split with the Tartan. Tartan arrives at Garynole Island, Hudson desperately claps the screen with the seat of his pants, and would expect from an average moviegoer's thoughtfulness, though with overtones of sophisticated and stylish cynicism. Hudson seems to strive to be serious, to be profound, to suffer inside. The visual style and imagery of *Garynole* is fundamental to its purpose: for quality and fundamentalism in a "serious" study of how society lives, weighed between the light opposing forces of "nature and civilization," says Hudson.

[illegible]

in *Flower Power's* *Monkey Business* (1992), or the Chast and Cyja novels, have developed more intricate variations on the spy-memoir motif with less of the predilection for high art. All three *Madonnas's* passion for quality does not re-designate both the value and production value of the popular conception of Hollywood Tereza, and the *commodification of exoticism*.

Gervaise's reputation is earned by the main text ("As best," "Really," "the only" Tarnas like that don't "justice") to Edgar Rice Burroughs' ruminations through the air. It is as if the movie shot 60 pages, and the rough script by Tarnas films (Shan Shuo Linde's) Tarnas of the Ages in 1919, through Johnny Weissmuller's depictions of the 1800s and '40s, and up to the 1994 Miles O'Keefe feature with Bo Derek, audiences have been through it, probably wanting for the '90s Tarnas. And now, with Gervaise, audiences can have a taste of relief.

The disconnect between high-art and popular art has been a standard model for film appreciation since the cinema's inception. Yet, the latter has not been as mutually diminished, or as mutually antithetical, as it has been in recent times. The usual, negative terms by which popular art is defined (trash, bromides, cheap, pure entertainment, expensively, communally) are rarely used with defiance, as the volume *Graysen's* connects and compares. It is merely another series of judgments with the least objective as one (5-page film) which form a guide for *Graysen's* (one) implied taste. *Graysen's* is not wildly, *Graysen's* high costs (\$30 millions all told) is to hope for higher returns.

In past Tarzan films, especially those featuring Johnny Weissmuller, whenever Chelchak chafely toys with a shivering leech and snorts at a snake up close past an alarmed pistol, then, as far as the spectator is concerned, says something more profound about what it means to be civilized than all the ruseful shots of Mogo in caves, grassy dale shots or stuffed animals hanging from the walls of Goranovic Manor.

Getreide is a film as authentic as any Detroit Terrain advocate, and what Hudson successfully has accomplished is to reproduce, in a friendlier and "the south of no-homework."

[illegible]

Skarw's attempt to escape the law by crawling under the legs of the upkissed woman sitting on a view of roads as a railway station is both funny and representative of his identity.

Except for the film's final image, the screen is cluttered with crowd scenes, images littered with discarded machinery, the red burn of the school pool's vacuum tube glow for Soviet and American students, and the red glow in Cameron's choice of scenery for many of the exteriors. History represents to the director the place where all began — the hope, and the ambition. Now, through his eyes or mind, it is a painful link of the world's past, a place where the world is made, a place where the world is lost. It is made painful, where the lesson he disavows later, who is attempting to climb on top of the bloody liberationist in the hands of the representation of his estranged wife, to take his due. Money for a worth. The world is a place of endless wars and endless abuse.

A class doubling most operates throughout the film *Steve's* (Steve Seidman) counterpart in Bedford (Steve Seidman) who fully understands the irony. He tells Steve, "I see you the show before," and he seems him to spend part of his spare time in his last part. Therefore, there is a fairly rigid counterparting between the two characters. Steve's teacher is a substitute at school, and his experience and interest in the bike yard. This only highlights the film's recurring theme that school is, at best, irrelevant to children such as Steve. This scene is accompanied by the usual representation of the teacher, particularly the teacher writing a rock song. This is a typical treatment and the usual propaganda of school with its accepted dogma and attitudes.

The only teacher in the film to display any interest in Steve is the flannel teacher Sharon. Her (Tina Mani) behavior contrasts with the film's pessimistic view of conventional education: she is also a victim of the system and is forced to leave the school because of her "behavioral" teaching methods. Consequently, unlike the

Fast Talking

Geoff Murray

Fast Talking is a tough, unflinching look at the widening gap between the working-class segments of society and the basic institutions of that society, particularly the school system and the family. It is violent and directed by Ken Cameron, who once played stolen movie money.

The film focuses on Steve Corvino (Brad Pitt) and his two friends blowing in between performance by Chris Trueman and Mike (Tom Almy). Fast Talking does not fall into the trap of reborn as a victim (the indie-values (the cynical disillusion), although there is this respect to the story, but instead presents the leads as

These two aspects are established both visually and thematically early on in the film, immediately after the credits: there is a slow dissolve of Sam, watering his plant over a glass plant, in the Association (the dominance of the author's playground, School for Christ, at least, is not a place for learning or career opportunities, but merely a community of people who, in a 1960s style,

The other aspect of the relationship between Steve and the school is presented in the film's opening image: wooden bars. Thereafter, Cameron uses no opportunity to visually imprison Steve and the other children behind fences and bars: it reflects Cameron's view, as an ex-fifties high school teacher, of the school system and most other institutions in regard to kids such as those as a "total institution."

This was as represented on many levels in the film — particularly in the rather black humor. On occasion the film veers a little too much towards cynicism, with regard to the teachers, but it is also extremely funny. Good music — particularly the woodwork teacher, who confiscates a wooden post and places it in his shoe case, from where, unfortunately, it sticks out of his pocket at an exact angle as he walks around the classroom. Similarly,

popular, involving controversies about such children. There is no sense of information or suggestion offered by Fast Talking. Similarly, there appears to be no moral condemnation for Lewis's behavior, which includes repeated scenes of smoking. Significantly, he refuses to accede to his older brother's pressure to sell hard drugs at the school.

[illegible]

Cameron has managed to elicit several performances from the three young actors and they add a strong sense of vulnerability to the film. This is also aided by the film's rustic dialogue and Steven Spielberg's abiding use of the white gauze on the soundtrack. *Field of Dreams* is understated, promising but deserves to be seen and discussed by a large audience.

[illegible]

Key-Concepts (Full Score): in Key-Concepts (Full Talking) – a rough, unsystematical view of the relationship between the existing class structure of society and the basic structure of that society, particularly the virtual system.

Daniel

Keith Greenleaf

Daniel is a film that, inevitably, to be discussed, analyzed, readomized, viewed and generally discussed for what it denies is or is not. Whatever the strict intentions of director Sidney Lumet and author and screenwriter Elia Kazan, *Daniel* has to be seen as the light of just of the most famous cases in U.S. legal history: the trial and execution of Julius and Ethel Rosenberg in 1953 for conspiracy to transmit espionage.

In a *Los Angeles Times* (L.A.) interview about *Daniel*, Lumet says:

For me, it was inevitably the story of a boy who learned himself with his parents at the age of twelve. The book and the film are the story of him growing out of the prison.¹

That is not acceptable and valid approach, not which Lumet sides so cheerfully and enthusiastically that he can't have been greatly surprised by the quite unexpected reaction *Daniel* evoked in the U.S. State of the current ban on the film as it has been shown here, and its innumerable rights, no denying, and so, regarding, the Rosenbergs.

The reviewer would like to insist to claim that subjective point never act upon the own criminal judgment. But after two viewings, and recognizing all the objectivity to one's command, it is my belief that ethically and ideologically, *Daniel* is one of Lumet's most accomplished films, ranking with *The Verdict*, *Hot Day Afternoon* and *Witness of the City*. Ever the much maligned, once-filmed, *Franklin* is a series of the trials and who are perfectly opposite to the director's aim of seeing the past through the present. Julius's moments of things he was told or referred to a child, his later *Franklin*, the values merged with the state's goals of the present.

A level response might be in order for those unfamiliar with the Rosenberg case, as it is in *Daniel's* novel, *The Book of Daniel*.

Julius and Ethel Rosenberg, New Yorkers of other than, were tried and sentenced in 1953 with conspiracy to transmit atomic secrets to a foreign power, the Soviet Union. It was a case of espionage in a U.S. that had been led by recent realization of the Soviet Union's possession of atomic weapons and armed by the KGB, as an McConaughy report, one of the U.S.'s most widely read newspapers, *Washington Post*, could declare:

The only way to deal with Communism in our state is to make it a barbarism of Communist oppression, a capital offense and shot or otherwise put to death all persons convicted of such.

It was a bad time for people who had been in the Communist Party to be tried for giving atomic secrets to the industrial enemy. The Rosenbergs, scoldingly denying their guilt, were sentenced to death, while two convicted co-defendants received long prison terms. One of the judges was David Greenglass, Ethel Rosenberg's younger brother, who had been the prosecutor's chief witness.

After the Rosenberg conviction, a worldwide campaign tried for two

years to save them from the electric chair. At the same time, a similar case all with one on between the American government and the Rosenbergs, who seemed earlier would have been spared had they confessed. But they adamantly refused to do, and they were finally put to death, still maintaining their innocence, in 1953.

Two other biological points are relevant to consideration of the film: the Rosenbergs had two sons, Michael and Robert, aged 10 and 12, at the time of their parents' execution, who now bear the name of their adoptive parents, Michael and Ruth, respectively. In a group of New Yorkers, nearly all the participants in the trial were Jews, defendants, witnesses, the judge and opened before most of the film's characters are Jews and Lumet places poignant emphasis on ethnic conspiracy in two legal systems that he links closely across the prosecution.

Two years' novel is about a couple named Paul and Rachelle, accused for spying, and their children, Daniel and Susan, adopted by lawyer Robert Lewis and his wife Lora. The novel is narrated by the older of the two children, Daniel. In the last 1960s, with frequent flashbacks and references to the past, *Daniel* is a sweeping criticism the framework and much of his original narrative, although he refers some of the earlier aspects of Daniel's psychological history from a traumatic childhood.

The film begins 10 years after the execution, with Daniel and Susan arguing heatedly during a Thanksgiving dinner at their adoptive parents' home. Twenty-year-old Susan (*Annex* Prasad), now involved in the New Left, wants to see money remaining from their parents' defense campaign to establish a fund for revolutionary causes, an idea vehemently rejected by Daniel (*Timothy* Hinkley). He accuses the spent Susan, whose transformation is the novel's device, of looking for

another form of espionage, as the last trial on, drugs and religion.

Thus, much into the film's premise: the two are considered as the present by someone from a past that was none of their making? They're not like father and son, Daniel's last year to his brother. When the director, Susan abruptly sends, Daniel ends on his parent with Phyllis (Lynn Bari) and set out to uncover this past. A journalist who covered Daniel's last trial, "It's going to be a scandal, didn't have a case — but your parents must have done something!"

Funny Ascher (*James* Marshaw), widow of the lawyer who failed desperately to save the Rosenbergs, explains that the case called for husband and that his parents' neo-espionage attitude had impeded him. But she adds Daniel that his father had told her to John Rosenberg has all the defense documents, and he takes Daniel through the trial record. Critical of, yet making excuses for, mistakes in the defense case, the lawyer tells Daniel that the Julius case was independent of a Cold War need to uncanny conspiracies.

Much troubled this even, Daniel flies to California to see Linda Mankin (*Frank* Whitlock), whom he remembers from childhood as the daughter of neighbor family friend Ed. Mankin (*Joseph* Lewis), Susan's a representative of the new Susan, Susan's daughter, Linda, angrily insists Daniel that his father had told her Susan's last, when she finally decides to let Daniel to see her, he can learn nothing from a neo-espionage hackett vegetable.

It can be seen from that have noted that in its "present time" narrative the film is more distance from reality than the Rosenberg case was, as noted, is (re)visited. If anything, the distance is that the novel is an idealized, no complex, too ideologically loaded for realism — hardly a way to produce the script. *Daniel* the film has resolved. One suspects that what really

spoke the film's critics — apart from a palpable discomfort about the more idealized, neo-espionage, socialist, and a neo-colored view of the Rosenberg case by Mandy Patinkin and Lindsay Crouse, who are depicted as decent, dedicated, aware people people entirely following the tenets of their Marxist-Leninist beliefs, a caution to doubt exacerbated by the stance still with which Lumet refers these "warily colored" flashbacks to Linda's and Susan's traumatic last lives. There are no hedging, no apologies for the charges against the parents as that is beyond the scope of the boy's memories.

The film ends: Paul and Rachelle, linked in their current legal, marriage case when police troops charge a strike demonstration, followed by a solemn wedding with Paul, young black to his beloved, in 1968 May Day Parade and a summer camp in which three neo-American subversives due to appear in the all-American society of youth dancing. There it is war, not a well-known Paul Mankin's declaration of "our golden Soviet order" and, now, leads the small Daniel through a one-on-one on the site of espionage, subversion and racism. A final glimpse of the Rosenbergs in *Franklin* has them attending the execution Paul Rosenberg corner in *Franklin*, where they are among the headless soldiers and Susan up by actual portraits (Paul Rosenberg's view is read audibly and effectively throughout the film).

Lumet about the major idea by the time the Rosenbergs are executed, but their events, too, are seen from Daniel's viewpoint, as a flashback and an escape — a notion shared, in the beginning, by very few. For a time, just about the only person to stand by parents or children is the son Linda says Jacob Ascher (*Edward* Asner), and the "Free-the-Rosenbergs" and major boycotts in more times and the worldwide children are founded on it the public protests.



Happier days: Rachelle (Lindsay Crouse) and Paul (Susan Mandy Patinkin) in Sidney Lumet's *Daniel*, a fictional account of the Ethel and Julius Rosenberg case. Daniel.

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Top: Jack Nicholson, right, in *Chinatown*. Above: Isabelle Adams and Polanski in *The Inheritors*. Below: Natalie Kinski and Peter Fonda in *Taxi*.



accidents' done, Angel's first glimpse of Taxi, the encounter between her drunken father and the police on her porch. He wanted to disagree with the cops when Taxi is arrested and led away as dawn by the sunken candles and red with a close-up on her face of shock. Obviously we weren't on the same wavelength (p. 334).

As for the analysis of themes in Polanski's films, the *Learning Book* is by far the most useful. And, given the absence of a book length, English-language account of his films, Latham's work is a level, but handy, starting point. The *Kiersey* book has no critical moxie.

As to Polanski's life, which ranges in location from the Kraków ghetto in his early days, from swinging London to drug-obsessed Los Angeles, and the final flight back to Paris, the autobiography is the most surprising. His account of his childhood in Poland is excellent and, by far, the highlight of the book. It is one of the most heartbreaking accounts of the life of a "parentless" child in a war-torn country. He is in Polanski's description of his father being taken off to a concentration camp.

On the day the Kraków ghetto was finally liquidated March 19, 1943, my father wrote me before dawn. Taking me to Plac Zgody, in a kind of spot just behind the SS guardhouse, he coolly suggested the best way was with a pair of pants. He gave me a quick hug, and I dropped through the fence like the last leaf. I ran fast in my behind with the other children — there was no time to take him in as a permanent loss.

When I got to the Willy's, however, the place was locked. No one was home. I wandered around for a while, nervous what to do. Then, glad of any excuse to repay my father, I headed back to the photo for a short of the bracelet. I saw a stream of male prisoners being marched away by Germans with guns at the ready. They were like last surviving patients of the plague, and among them was my father. No time to run or flee. I had to run to keep up. The marching men were wearing plenty of attention-drawer: purple shirts to stop and were still running. I tried to catch my father's eye.

At last he spotted me. I stopped, turning in memory back to Kraków, my grandfather. He dropped back two or three rows with the first column of others at the squad, automatically changing places with them so as to be farthest away from the camera guard and closest to me. Then, out of the corner of his mouth, he hissed, "Shove off!"

Those two language words stopped me in my tracks. I watched the column move, then turned away. I didn't look back (pp. 34-35).

Here is Polanski's account of seeing his father again:

One evening, on returning home from the shop, I heard a voice at the kitchen — a strangely familiar voice. It was my father, drinking vodka with Uncle David and Kasia. If anything, younger than when I had last seen him. I hurried myself into his arms with a cry of joy, and he looked me over for long. No one had told me that his hair was grey. Despite my overwhelming happiness, I felt

awkward — too big to be clasped in any grown-up's arms. For some reason, I couldn't tell my father about the books, the movies, and my plans in Warsaw. I wanted to put them out of my mind, and I was too shy to even attempt to explain how I'd felt — how I'd longed for him and my mother. He didn't mention her, nor did I. He clearly thought of me as the grief-stricken, and I, afraid of what his answer would be if I put the painful questions, pretended I wasn't. It wasn't long before I learned the truth — that she died in a gas chamber only days after being taken away from the last day of age. I never a lingering hope that everyone was wrong, and that she would return (pp. 40-41).

It is fine writing, moving in its simplicity and clarity.

With prior knowledge of the tragedy to come in Polanski's life, it is easy to read much into the horrors of Polanski's life in the ghetto and his depression about the Communist takeover of Poland, but Polanski differs. As a point, rather than of his father's persecution account of Shalom Taxi's death, does he appeal for reader sympathy, not once a trace a hint of his adult memory being the mark of an usually stark portrait on him as a child.

Polanski does not give his testimony about relationships to the effects of his childhood, but he writes about it as a case of self-reliance in one of the most revealing passages in the book:

The thought of marrying and raising a family scared me, not because I might sacrifice my freedom — but because I would lose the one I had taken. Taxi had been a beguiver from my childhood, from the moment I'd experienced at the age of five or six, when my family began to disintegrate. The only way to not getting lost, I'd always felt, was to avoid committing myself deeply in the first place. There was implicit maturity in my relationship — the awareness that any emotional attachment carried the risk of heartache. Even keeping a pet dog was an exercise in reserve because of its likely lifespan, one you had to part from it (p. 213).

As expected, Latham and Kiersey also discuss aspects of the major events and relationships of Polanski's life. Latham's analysis of Polanski's life and marriage is likewise Kiersey's. Latham's book is written in a "book" style, which is the common director biographer's style as to Polanski's more personal and popular stories, it is more rather different in Polanski's.

Polanski writes as if he has no knowledge with women who exclusively in terms of sex. In fact, his autobiography leaves one wondering if he truly is innocent in romantic life. Every affair is stated with beautiful detail but we really need to know he had a serious affair on their first date at appeared in the second part and next introduction. Here is a typical example:

Meeting her was the love affair, we realized. Kasia and I, that we had the same approach towards personal freedom. She felt there was nothing wrong with a love of sex being so much as a love affair with someone else. When two people in love are a lot of



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|------------------|-------------|------------------------------|--------------|--------------|--------------|--------------|-----------|--|------|------------------------------|--------------|--------------|--------------|--------------|---------|--|------|
| | | SYD. | M.L.S. | PTH. | ADL. | BRI. | Total | | | SYD. | M.L.S. | PTH. | ADL. | BRI. | Total | | |
| Razorbuck | GUO | 88 18,730 | 01 70,617 | 85 45,554 | 08 16,937 | 00 26,887 | 327,401 | | 1 | 87 27,884 | 11 25,238 | 11 12,823 | 11 13,285 | 81 22,874 | 188,860 | | 11 |
| The Wild Duck | RS | 08 31,187 | 08 28,068 | | 01 3,592 | | 63,167 | | 2 | 11 8,193 | | | | | 24,193 | | 22 |
| One Night Stand | HTS | 11 2,667 | 11 4,478 | | 00 2,188 | 00 18,121 | 22,214 | | 3 | 81 57,263 | 81 48,428 | | 11 7,688 | | 88,260 | | 12 |
| Stanley | 7K | | | 11 782 | 11 848 | 00 18,591 | 21,183 | | 4 | 36 42,514 | 81 26,133 | | | | 78,677 | | 14 |
| RMX Goodies | RS | | | | | 00 5,237 | 5,237 | | 5 | 11 47,239 | | 00 26,288 | 04 25,675 | 81 22,445 | 128,194 | | 8 |
| Assimé Assomé | HTS | | | 10 2,785 | | | 2,785 | | 6 | 00 42,203 | 00 24,868 | 08 38,268 | 00 21,513 | 81 34,158 | 165,860 | | 7 |
| | | | | | | | | | | | | | | | | | |
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| | | | | | | | | | | | | | | | | | |
| Australian Total | | 95,488 | 188,198 | 48,271 | 28,279 | 35,648 | 347,827 | | | | | | | | | | |
| Foreign Total* | | 2,481,184 | 2,645,798 | 1,784,985 | 8,128,215 | 1,878,442 | 9,494,632 | | | | | | | | | | |
| Grand Total | | 2,576,672 | 2,774,196 | 1,758,196 | 8,256,494 | 1,878,298 | 9,718,989 | | | | | | | | | | |

* Figures can differ from the above

1. Figures are in £100,000

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Sophia Starkiewicz

Continued from p. 239

number of factors if they are more than 35 years old, and have a family and children, they are not as likely to make the kind of adjustments — such as learning the language, getting the right kind of education, etc. — that someone who is in their twenties and single might. This is one of the themes I take up in an abstract way in *Silver City*, the realization of one's potential in life.

Do you believe "Silver City" will play a part in diversifying migrants of their half race by educating the "old" Australians?

I hope so, though there is no way I can gauge its effect now. I don't want to say, "I hope Australians will learn from it," I prefer that people of European parents and Australians might see the film and get a sense of what it might be like to have been thrown into a new and foreign culture, and to have to adjust to it.

Do you consider yourself an Australian?

I suppose I still feel like a hybrid in this culture. I don't think I will ever feel like a real Australian, possibly because neither myself

nor my parents were born here. It makes a difference if you are born here. I think it takes two generations to internalize the fact that you are Australian — maybe the next generation, my children, if I were to have any, would make that final adjustment.

With the problems of migrants be a theme that you will be developing again in the future?

I don't want just to write films that deal with Europeans. I am in the middle of doing an ABC production, *Timothy's Rags*, a story about an Australian couple whose marriage has gone wrong. It is a script I wrote with Frank Moorhouse, loosely based on some of his short stories from his first book, *Facility and Other Animals*. I wrote it in tandem with Silver City.

Once again you are exploring human relationships . . .

This time it is a contemporary story. The wife, who is in her mid-to-late-thirties, wants to have a child so her husband's life is running out but her husband can't come to terms psychologically with being a father.

Apart from the lack of ethnic representation, what are your feelings about the direction of the Australian cinema at present?

under a single light and, though you can see him, you can't see his expression. He is lost in the darkness in the same way he is down the mine.

So, that is definitely a dramatic license to show the relationship between the miners at home and the miners down the mine. It was not just a matter of working conditions, of making for more light on safety assurances. They were taking for better status in business.

How did you feel about *Super 16*?

Well, it raised Strikebound in the mine and when working in tight locations.

But *Super 16* is difficult to use and control. It is very hard to keep shots and scratch film. The camera operators have a tougher job than on 35 mm or 16 mm lenses. On Strikebound, they had to reposition the camera numerous after every second lead to stop the film being scratched. *Super 16* was an era of film which was originally designed to take all the wear and tear of sprockets, and now is being used to record the image.

I wouldn't use *Super 16* as a standard way of shooting low-budget features.

"Strikebound" was a low-budget film. Did you ever feel restricted in terms of what you wanted to do?

There are exciting and worrying things happening at the same time. There are good people with interesting ideas, which they are trying to develop, as well as producers with imagination. I am optimistic that the good things will get through.

I think it is a misconception that we don't have good writers. Unfortunately, what is wrong is that our writers are not skilled enough yet in their craft and the producers do not push them far enough. Producers need to know not only about the financial side of things but also how to sustain a writer through drafts of a script.

Is that what Juan Ling did with you?

She was very good in that respect. Again, through having all these delays because of the problem with money, I had time to mull over the script, craft it and refine this or that element.

I also think there is something mutually curious and ironic in the Australian character. We are too frightened to expose ourselves and so the writers detach themselves. They need to get in touch with their really deep feelings if they want to express something about human behavior.

Do you see yourself as having succeeded in your ambitions?

In terms of photographic style, the budget didn't confine us. It was just that there were various points of view as to how we could go about spending the amount available to us.

The production people's approach was to apply a big-budget mentality in a small amount of money but you just can't spend money that way is smaller amounts you have to spend it in a completely different way. So I was worried that we would be operating in some high-budget suspense and then working with it in the most minimal manner. But, after about a week's shooting, they realized that we had to do it in a low-budget, independent way, which employed a different sort of person, a different way of working. For instance, producers often say, "This is money." In that case, I would either have the time then the money.

I do think Australians are concentrating too much on getting their technical levels to a point where they can be compared with what is coming out of Hollywood. That is not trick if that is all you want to do and you have the dollars. But since we don't often have those dollars, we should have a less entrepreneurial style and a more individual way of working, directly related to the type of story, avoiding the Hollywood mentality

I am lucky in having had the immediate opportunity to write a feature about a subject I have cared about. It seems to have been a fortunate combination of having the right subject at the right time with the right producer. But you also have to possess incredible drive to keep going through all the obstacles. You have to be obsessed, basically.

Do you think that it is harder for a woman to be successful in the film world?

It is certainly harder for women to break through into the competitive feature area. My year at the APTS was particularly good because at least 50 per cent of the students were some fairly high-powered women, some of whom are now working in television or making documentaries, and some of whom are just dropped out and had babies.

I think it is tougher for a woman because a man can more successfully integrate a career and a domestic situation. A woman who is competing in the feature area has to give everything she has to succeed. That means you do not have the time of the man to integrate a successful family life, such as having children. I have paid a price to get what I wanted to do professionally. It came down to making choices, my education was with my film, so I chose them. ★

Strikebound — Photography

Continued from p. 215

You couldn't have mixed the two genres?

No. We wouldn't have been able to maintain a unified consistency in the film, which I think we did fairly successfully. The grain doesn't say, but the tone and definition are consistent.

If we had done part of the film on 35 mm and the scenes in the mine on 16, it would have looked as if we had taken a *Super 8* camera down there. Once you had seen those images side by side, the audience would have wondered why it was so flat above ground and so terrible below. It was actually quite terrible above ground, too — the interiors of the house definitely have a sterility to the darkness of the mine. That is a consistent characteristic of the life of those people.

They don't ever escape it . . .

Exactly. And that is shown when Walter goes home and Agnes isn't there. He wanders himself and then is down to eat a bowl of really unappetizing-looking soup. He is

and evolving a more appropriate way of making films. We wouldn't have been allowed to shoot by night in Hollywood, for instance.

What was up in typical of the low-budget attitude of filmmaking as opposed to the Australian Film and Television School attitude . . .

Yes. The APTS, in my view, pushed the technique side above all other aspects of filmmaking. Sometimes really doesn't touch you anything about technique. It can encourage you to do what you really want to do within the confines of the type of film you are making, you are not required to make the film's story fit a technical way of making movies. You get the film across together and then you play with what's available to serve as a particular method of using the equipment. It is not a standard way of making movies, whereas the films that come out of the APTS are made in a standard way. It is as if the students have been taught how to record sound, how to record light, how to pace a story. But there is no one way to make films, there are as many different ways as there are different writers. I like to explore as many light situations as possible and hold fast to those that are good. So the way Strikebound was made you wouldn't necessarily adopt on the more \$700,000 movie ★

Serkishead — Sound

Continued from p. 217

were film I had recorded, I was fairly nervous. The rushes were counting okay but I was still concerned about the way it would cut and track. But it worked out.

It is unusual for the sound people to get enough room to move, to do what they want and have to do, on any shoot. Usually, you have to fight for what you get. On *Serkishead* I was allowed ample time for pre-production, and they peacefully listened for sound. It is good sound because of it.

It never comes to anyone as why it gets up through people's heads that sound is just as important as the picture and it needs comprehension from the very beginning.

Richard: Most producers and people in the film industry don't understand, they think in terms of what is the cheapest way. Actually, it is the most expensive out to think about. They say, "We can save time if we push that sound recording and we can get it all shot in 10 weeks instead of 11." Then they sit in the studio room thinking, "Why isn't it better?" They spend more time and more money on trying to get it better in the end, rather than on getting it right from time.

Clifton: They start instead of making theatre as the biggest Sorkishead you have ever seen. It costs one or two thousand dollars a day for these things.

What were the difficulties in recording sound for stereo on a period film such as "*Serkishead*"?

Deno: Obviously the backgrounds. The fact that six weeks of the shoot were underground was a blessing. There is a very different sound atmosphere down there. You cannot get under it in an unusual sound, no matter where you go, there is a similar ambience.

It is also easy to make things, looking, rolling under rocks and behind cars.

Did the dark quality of the film help in hiding noise, too?

Richard: Yes, there are a lot of movies in shot that you don't see.

Deno: Often Andrew de Groot [director of photography] would shift a frame slightly to a dark area to accommodate a microphone. Once again it goes back to the zone.

How realistic is the soundtrack, particularly in the silent?

Deno: We don't know as none of us was around in 1935. The big problem with the movie was that there is now no such thing. So I read a half a dozen books and

short stories from the north of England, which are quite graphic, and listened to Richard's radio conversations about what people had told him. I also met Wayne and Harry, and talked to them.

Richard wanted an ambience, a life sound.

Richard: We had to create an atmosphere track.

Deno: It had to have a movement about it, too. So everything is based on low level, low frequency, with no rumbles.

Clifton: It is very hot underground and the sound had to suggest that, too.

The silences are very effective. Had you intended to use them from the beginning?

Deno: There was always a heavy dynamic in the script between above ground and within the mine.

Is that why some of the sound is full and other sounds narrow or thin?

Deno: The only parts of *Serkishead* which are stereo are those to the mine, everything above ground is mono. Stereo is a great device if you don't overdo it.

How many tracks did "*Serkishead*" have at any one time?

Richard: At no two we had 130 tracks.

Why so many?

Richard: Because you can't go to a library and get a 1935 coal mine ambience. We were re-

creating our atmosphere and effects.

Deno: It is also stereo. It doesn't refer to 140 tracks.

Clifton: No, it doesn't that it you make it quieter to mix in the long run. You can set up your EQ for that track and that is it. You don't have to stop because it is laid out logically. At any given moment, there are probably no more than six tracks running. Oh, the horse scene with 12 tracks.

You have to put it against it, to know, though you can't prejudge to that degree. Some people try to prejudge and end up with a mediocre result. If you see, give yourself plenty of room to move. Some tracks are put in to be taken away. It is easier and cheaper to take out than to put in.

Deno: A mix is about giving yourself options; it is the first time that anyone sees the film come together. You don't know whether it is really going to work until you see the film with the music, dialogue and everything in correct balance.

Richard: That is not to say that we used the mix as a cutting bench, either.

Recording Stereo

Deno, you mentioned earlier that there is a different way to record when doing stereo...

Deno: The dialogue must be recorded as far as possible. It must have no graphic EQ on it. It is only fair to the mixer to give him sound that is as wide in range as possible.



A miner and his work place. *Serkishead*.

Otherwise, it starts to become a bit of a fix up.

It really means working out your make positions, your open ranges. You are often running more than one make, if not, you are restricting the movement of the shot. You have to be fearful about those being an overlap, and about off-camera lines. Often, I would make a take if I had had overlaps... I shouldn't say that.

Do you have to make movement difficultly?

Deno: If the horse, say, goes in front of camera and there is dialogue, then I would redo the dialogue and re-do the horse as a wild sound.

Would you re-do the horse in stereo?

Deno: No, it is better, easier and quicker as location to do the horse in mono and have it moved across by the mix. Clifton would place the dialogue in the centre, put the horse on a pan pot and slide just click, click, and it would gain across as it goes. Then you would have backgrounds which would sit, depending on where you wanted them.

I have had tracks for an stereo film and *Serkishead* has broken the most ground for me.

Clifton: Stereo is actually four tracks, not two. On set, you never record stereo except for stereo spots.

When you record for stereo you are recording two tracks on the set. Forgetting the surround for the moment, stereo to me is three tracks: right, left and centre. You record the horse, for example, going from left to right as set. If I get that track in stereo, it goes from left to right but doesn't touch the centre track; it doesn't touch the centre speaker. Because the image is so wide in stereo, you would have a hole in the middle. When you are in a small room, it would distort and sound satisfactory, but in a big theatre it won't. That is one of the reasons why you don't record stereo on set. The other reason is that you don't know how the scene is going to be cut. You might not even want to pan it in the end. If it is needed in stereo, you don't have any options.

Are there any differences in transferring for stereo?

Deno: You have to have Eugene [Wilson]. The blakes down in Melbourne are terrific sound people and give really high quality sound transfer. It is graphic; it keeps going down the line. As soon as you go down an area level of quality, the sound suffers. Transfers are the most important post-production stage of quality and have to be done well.

Clifton: It is much more critical,

quality-wise, because you are not being helped as an Academy filter. If you play a bad tape on a turntable, it doesn't sound so bad, but play it on a stereo and you hear all the faults.

So, in trying tracks, what is the difference?

Geddes: Sometimes the track laying is effectively doubled for stereo. But the fact that it is moving and has an extra quality more than makes up for the amount of work you have to do. In essence you end up having to save a lot of things, whereas in stereo you just start again and recreate.

Richard: Basically, you have to record separately anything that moves.

Dean: Richard was very good effects-wise on location. People usually don't want to know about the effects. They don't want to know about re-mixing the recording. Instead, although you have it on tape, unfortunately if you want to move it you have to move the sound as well. So, again, it is limited if you don't have separate tracks.

Mixing

What is the difference between mixing in Dolby and mono?

Geddes: There are two things the width and that you are not being helped as an Academy filter. The dialogue in *Strikebound* goes from about 60 cycles through to about 1.5 K, which is very wide and you are trying to match dialogue you have to take a lot more time. But the greatest time constraint is stereo are genuine effects because you do all the panning at the pre-cut stage; you can't do it at the final mix. The final premises are usually what make or break the film in stereo. You have to be so detailed with them you have to do them against the dialogue and music, which you have running through the monitor while you are mixing.

The way I like to work is to do all the dialogue pre-mixing first, in sequence through the film. You can't always do that because it depends on how it has been laid out in the schedule. Then I go back and do the atmosphere to give the effects owner a feel of the music on something that is not too critical. Then I go back and we do the effects mix all the way through.

I like to do it in a sequence because you have to make sure decisions about which way you are going to go in the pre-mix. It is not as dangerous these days because you are playing the other pre-mixes in the monitors against what you have already done — as long as you can keep the director in the room and not have him answering the phone or arranging his social life.



Here, Richard works to keep up the morale of the striking sound and the crew.

How subtle can you be with Dolby? The dual cut or clip and oxygen pump sounded as if they were really overhead...

Geddes: The simplest way I can explain it is that the left and right channels work more or less as with an ordinary hi-fi, when it goes left, right, what is sent right goes right. The owner channel is derived from "common information". Common information coming from left and right will be decoded into the centre and will come out in the centre. What is common information left and right but out of phase will come out in the surround. So you flip the information out of phase to put it in the surrounds.

If you have a stereo track with too much common information, does that mean the sound will come out in the centre?

Geddes: That is the big battle in listening to stereo, which is why, if you have a loudly recorded orchestra, say, and the left hand note is picking up a lot of information from the right and vice versa, it will sound mono because the system works that way deliberately. That is the way they get low tracks on to two optical tracks.

What is the extra cost involved in doing a film in Dolby?

Richard: There is a lot more sound, making time and pre-mixing required. It is twice as long in the mixing studio, about 20 per cent longer on location and I think it is at least twice as long in the cutting room. In money terms, it would probably cost around \$40,000 or \$50,000 more. On *Strikebound*, it only cost as an extra \$15,000 or \$20,000 because of the deal we had with Colorfilm.

Was that amount in the budget originally?

Richard: No, a lot of it came from me. I made an award-winning film clip from which I made no money, but, because of that, Tim June told me to change what I liked on the tape. So I did two and had about \$15,000 left over.

Geddes: I was really pleased by the way Bill Conley at Colorfilm backed us on this film.

Dean: We went to them in March of 1983 and looked in for a Dolby mix, which we delivered on by late winter. The money was so critical that we went to them crying poor. We said that we could pay some but not all; they upheld their end of the bargain, partially because it was advantageous to them, partially because of people such as Bill.

Geddes: While I was doing the mix, unbeknownst to the crew I would race up to Bill and say, "These crosses are falling apart and we need more time", and he would say, "Right, do it. We'll talk about any bills later." I said, "But what about if they don't?" He just turned around and replied, "Well, sometimes we'll back away; that doesn't make money. We know we're going to make a loss, but, for the long term sake of the industry, it's worth our while."

I think the film reflects this attitude. It has a feeling of good will about it, a feeling of victory.

Was "Strikebound" different from other films you have mixed?

Geddes: Quite different. I had more freedom to do what I wanted because most options were given to me — more intelligent options, not just options for option's sake. It was also different in that I had much less time to do it in than

most. We did it in 100 hours, which works out at five mixed weeks. It was crazy.

It is interesting the way in which sometimes the sound in "Strikebound" comes out, around and then explodes into silence...

Richard: When you move things very suddenly into a large volume or silence, it can be very effective.

Dean: Our idea was to make it mono stereo.

Because the stereo idea becomes much more noticeable?

Dean: It is a trick anyway, the Dolby stereo is an illusion.

Richard: What gives the opening of *Mad Max 2* its impact is that it starts coming with the small image but goes stereo when the picture enlarges to screenplace, which is terrific. Actually they have matched what one sees visually.

Dean: Sometimes you have to contrast. Ito Richard had achieved a grainy look for the film which we used to counterpoint with a definite, sharp soundtrack.

Dean: You mentioned earlier that perhaps film should be mixed twice. Did you have time to change things?

Dean: Yes. It is hard for everybody contented with the sound to be objective. You lose sight of what you are doing because you become so involved. As a result, you shouldn't do the final mix immediately. Obviously the budget dictates that you can't go as far over and over, but you should be given a second chance to take eight minutes off a cut or take a bit of sound.

Richard: It usually happens far too late because you are under pressure from producers and accountants to finish the film. It should be in the schedule of filmmaking a second review, discussion and then mixing.

Geddes: If you came up with a fine cut image-wise and then add the sound, it can very often affect the fine cut.

Dean: They think the sound people are whispering but their suggestions can be just as much help in the film as anything else. It is not just the sound which is a valued, but the coming together of the movie.

What were your feelings when you finally finished the sound?

Geddes: Actually, we were all depressed after it.

Dean: I went to Brisbane and jumped in a swimming pool and didn't want to come out. I was depressed because I had just worked for ten and-a-half months and had no money.

Richard: I was depressed because I had nothing to do after three years. ★

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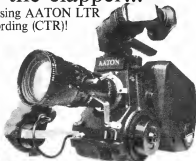
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